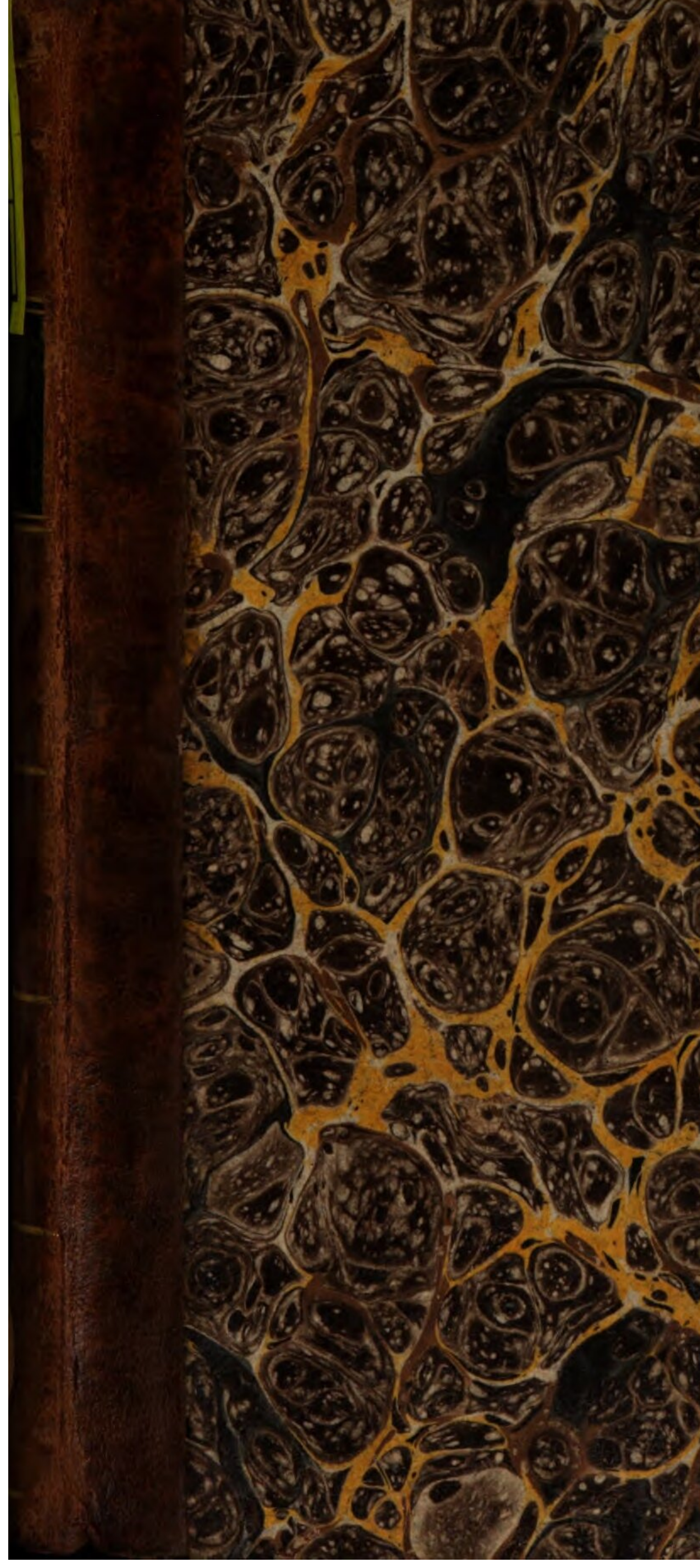
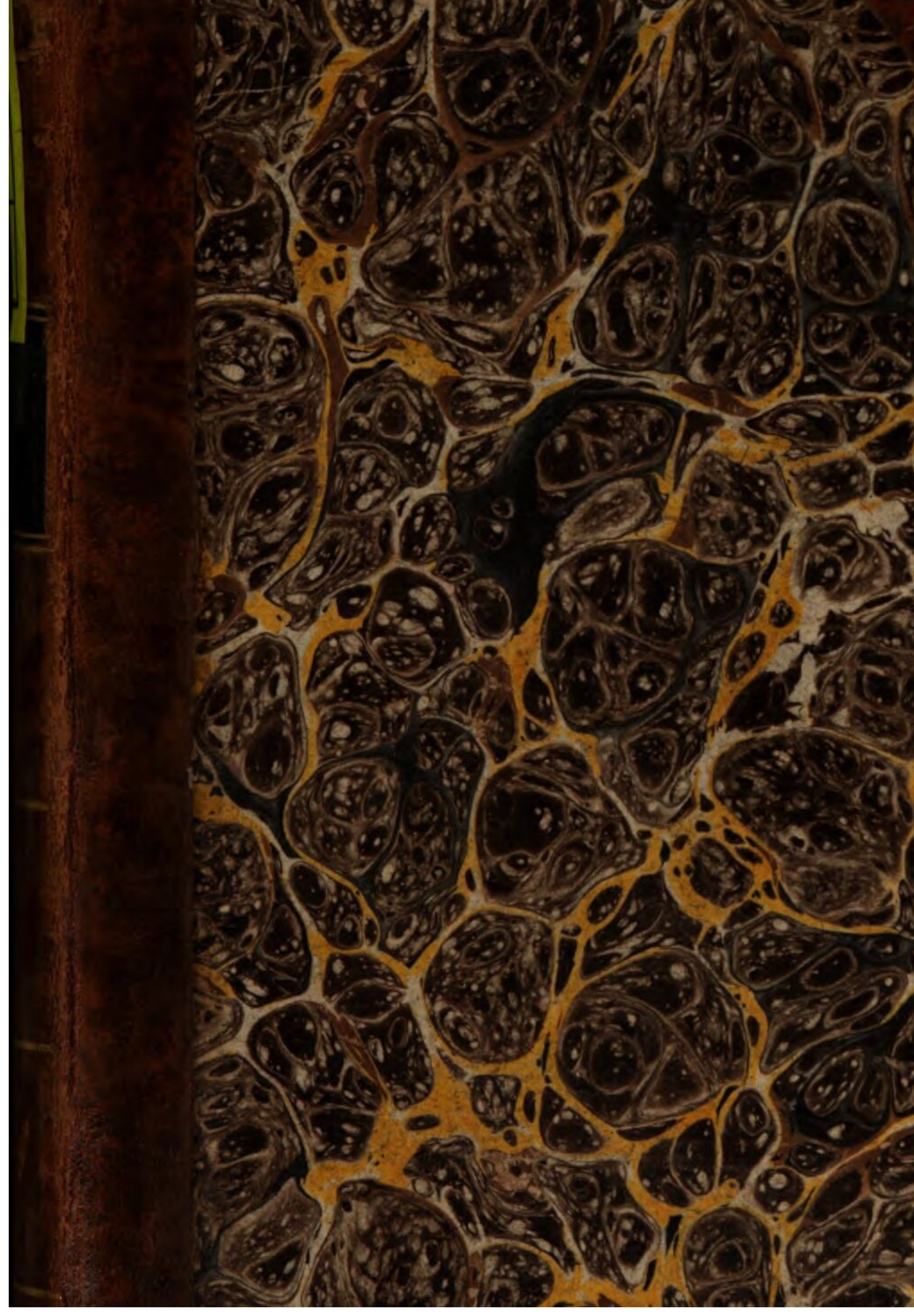






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Bibl. Mont.



British Synonymy;

or,
An Attempt

*At regulating the choice of words
in familiar Conversation.*

By

HESTER LYNCH PIOZZI.

With additional Notes

By the Editors.



PARIS.

Published

by Parsons and Galignani.

1804.

**Bayerische
Staatsbibliothek
München**

PREFACE

BY THE EDITORS.

Many words are accounted synonymous which are not so in reality; and indeed it may reasonably be disputed whether two words can be found in any language which express precisely the same idea. However closely they may approximate to each other in signification, still can the discriminating eye of the critic discover a line of separation between them. They agree in expressing one principal idea, but always express it with some diversity in the circumstances. They are varied by some accessory idea, which severally accompanies each of the words, and which forms the distinction between them.

As they are like different shades of the same colour, an accurate writer can employ them to great advantage by using them so as to heighten and finish the picture he gives us. He supplies by the one what was wanting in the other, and thus adds to the force, or to the lustre of the image which he means to exhibit. But, with a view to this end, he must be extremely attentive to the

choice he makes of them, for the generality of writers are apt to confound them with each other, and to employ them with promiscuous carelessness, merely for the sake of filling up a period, or of diversifying the language: by using them as if their signification were precisely the same, they unwarily involve their ideas in a kind of mist.

So numerous indeed are the instances of a difference in meaning between words reputed synonymous, both in the English and French languages, that the Abbé GIRARD was induced to collect the principal ones which occur in the latter; a task he performed with such uncommon ability and discernment that it was crowned with the happiest success; so that his Treatise on the French Synonymies still continues to be thought a valuable acquisition to the stock of literature. So great indeed was the estimation in which it was held, that in a few years after its publication, an imitation of it appeared in England; but it was only in the year 1794 that Mrs. PIOZZI (formerly Mrs. THRALE) so well known in the literary world for her different publications, and her intimacy with the learned Dr. JOHNSON, brought out the work we have now the pleasure of presenting to our Readers,* and which is totally grounded on the structure of the English language.

* There are some who are of opinion that divers articles in it were drawn up by that great Lexicographer himself.

We shall not enter into any discussion of its merits, the successive editions it has passed through being the best proof of the estimation in which it is held.

If to excel in the easy and familiar, as well as in the more chaste and polished style of conversation, so essential to good composition, be deemed of high importance in our relations with civil society, no work can, perhaps, more effectually and directly conduce to the attainment of these advantages than the present one.

To foreigners, who study and wish to improve in the English language, it ought to be an inseparable companion, since the different examples cited in it, not only shew, in the clearest point of view, the different meanings between words reputed synonymous, but likewise the necessity of attending, with the utmost care, to the exact signification of words, if ever we wish to speak or write with propriety and precision.

To Englishmen likewise, and particularly to all Professors of the English language, it cannot fail to prove of the highest utility, by pointing out to them the faults which indifference or inadvertence sometimes exposes them to commit; and it will also make them avoid those foreign idioms which they are apt to engraft upon their own tongue,

when they are at a distance from the country where it is spoken.

We have taken the liberty to omit some long digressions of the Authoress, which from the nature of their subject, would have been of no utility to foreigners, and would have swelled our publication beyond its limits. In lieu of which, however, for the improvement of the Reader, we have inserted, as notes, definitions and observations of other Writers on the subject; and selected a few sentences, by way of examples, which will be found both useful and entertaining.

BRITISH SYNONYMY.

A.

The first word which on a cursory survey of alphabetical arrangement appears to have many brothers in signification is the verb *abandon*, and he brings with him no inconsiderable number; for example:

TO ABANDON, FORSAKE, RELINQUISH, GIVE UP, DESERT,
QUIT, LEAVE.

Of these seven verbs then, so variously derived, though at first sight apparently synonymous, conversing does certainly better shew the peculiar appropriation than books, however learned; for whilst through them by study all due information may certainly be obtained, familiar talk tells us in half an hour--that a man *forsakes* his mistress, *abandons* all hope of regaining her lost esteem, *relinquishes* his pretensions in favour of another; *gives up* a place of trust he held under the government, *deserts* his party, *leaves* his parents in affliction, and *quits* the kingdom for ever.

Other instances will quickly prove to a foreigner that 'tis a well-received colloquial phrase to say, you *leave* London for the country: telling us, you

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quit it, seems to convey a notion of your going suddenly to the Continent. That any one *deserts* it can scarcely be said with propriety, unless at a time of pestilence or tumults of a dangerous nature, when we observe that the capital is *deserted*: although by an overstrained compliment a lady may possibly hear such a word sometimes from a man who pretends affectedly to consider her desertion of the metropolis as half criminal. That you *give up* London looks as if you meant in future to reside upon your own estate in the country, I think; while, to *relinquish* a town life seems as if something was required to make the sentence complete: as we *relinquish* the joys of society for the tranquil sweets of solitude, and the like. To *forsake* London would be a foppish expression; and to say we were going to *abandon* it, as if it could scarce subsist without us, would set people o'laughing. The participles from these verbs evince the various acceptations of their principals. That fellow is *given up* to every vice, is an expression popular and common; but when we speak of him as *abandoned* of all virtue, or *forsaken* of all good, the phrase approaches to solemnity, and is at least expressive of the man's total ruin, even in this transitory world.

He is now nearly *given up* by society, say people in common conversation, when telling rakish stories of a man whose conduct has merited

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the neglect of his virtuous companions ; but soon as they describe a human creature *deserted* of every friend, and *left* on a desolate island, *abandoned* to sorrow and remorse, new sensations are excited, commiseration takes its turn, nor can the most rigid refuse pity to such a state of distress.*

ABASEMENT, DEPRESSION, DERELICTION, BEING BROUGHT
LOW, &c.

These terms are given as synonymous in every dictionary, I believe ; yet I once knew a man incapable of *depression* though his *abacement* was notorious : and it will probably be justly recorded of a great lady (whose fall from perhaps the very first situation of social life has called out much of our attention in these modern times) that though *brought* exceedingly *low* from a strange combination of unexpected events, while suffering severe *depression* of spirit, not without frequent *dereliction* of her fine faculties, yet no one has hitherto been able to observe the smallest deviation towards *abacement* in her general character of dignity.

* « It is an act of the greatest baseness to *desert* one's friend in distress, » says one of the Seven Wise Men of Greece.

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TO ABET, ENCOURAGE, PUSH FORWARD, SUPPORT, MAINTAIN,

Are five verbs much alike in their general signification, yet easily diversified by the manner of applying them in familiar life, and so certainly capable of peculiar appropriation, that even those who are themselves ignorant of any reason why they use expressions of such correctness in common talk will hardly miss of managing the matter rightly. We may for instance by ill chance hear one confident fellow saying to another: « the young Countess does sure enough appear plainly to *encourage* our friend Clodius's pretensions: now if you will undertake to *abet* his cause with your sword, I have myself at present money to *maintain* it, and an acquaintance at hand besides that can *support* him with good interest; and so *push forward* his prosperous fortunes upon this probable hazard, that he shall soon be in a situation to repay us all. » *

TO ABHOR, TO LOATH, TO DETEST, TO HATE,

Are likewise apparently synonymous expressions of acrimonious dislike, yet may be made applicable to those qualities which call for words denoting particular sentiments of disgust; and a lady of

* When our opinions are just we have an undoubted right to *maintain* them.—G.

A.

no deep literature will scarcely fail to utter her aversion for a disagreeable lover in terms wholly unequivocal, and which could not easily be changed to advantage by the most learned professor, when she says: « I *hate* Caprinus for the affectation ever visible in that ugly person of his, while I *loath* its nastiness; we all agree to *detest* his conduct, I believe, and for my own part I *abhor* his principles. » *

ABJECT, MEAN, DESPICABLE, WORTHLESS, VILE, DESTITUTE;

All adjectives of most contemptible import truly, yet such as a fallen courtier might deserve, even in their full extent and accumulated strength of expression, if, being originally a man of high birth and good education, his sentiments were not the less *despicable*, and if, his *vile* intentions and *worthless* heart laid open, he became, when *destitute* of royal favour, studious by *mean* artifices to obtain its restoration, and *abject* in his manner when hopeless of its return.

ABILITY, CAPACITY, POWER:

These substantives, though often used in place of each other, prove that their meanings are not

* We *detest* the man guilty of a mean action; the spendthrift *abhors* avarice; and the miser profligacy.—P.

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synonymous by their requiring adjectives confessedly different to attend them. Thus we say a man of *strong* or *weak ability*, because that word denotes an active quality of the mind; while to describe the limits of *capacity*, the terms *large* and *small*, *wide* and *narrow*, *shallow* or *profound*, are the properest, because *capacity* is a passive quality of our intellect, and implies that the speaker here considers mind as a recipient, and must bestow on it such epithets alone as suit that supposition.*

EXAMPLE.

Clarendon being a man of forcible and vigorous *abilities*, was an exceedingly useful servant to a prince of disputed *power*; and having besides an excellent and *extensive capacity*, he stored his mind with a variety of ideas that entertained himself and his friend in retirement.

ACQUIREMENTS, ACQUISITIONS, ATTAINMENTS:

All mean things obtained by chance, or else procured with difficulty: we have put the last first. The words are neatly separated in common conversation, and adapted by custom to the peculiar

* The finisher of the telescope was certainly a man of *ability*.—T.

A.

uses of talents, riches, or power. Dercylis (say we) has made considerable *acquirements* since the education her father now gives her has commenced; and it was singularly happy for his family, that the sudden *acquisition* of fortune fell to him at a time when his children were all young: the brother is breeding to the church, I hear, and doubt not but his *attainments* will do them all the credit they deserve. The last of these words seems, I know not why, to be almost set apart for serious and even solemn purposes. We say the *attainment* of our salvation, not its *acquirement* or *acquisition*.

ACTIVE, ASSIDUOUS, SEDULOUS, DILIGENT, INDUSTRIOUS;

Qualities all of the same genus certainly, but differing in species as a Linnæan would say. We shall elucidate the whole by an example: the king is happy who is served by an *active* minister, ever *industrious* to promote his country's welfare, not less *diligent* to obtain intelligence of what is passing still at other courts than *assiduous* to relieve the cares of his royal master, and *sedulous* to study the surest methods of extending the commerce of the empire abroad while he lessens all burthens upon the subjects at home. When these words are applied to mere mental perfection, we say a lad

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of an active and *diligent spirit*, or else of an *assiduous temper*, or *sedulous disposition*; but they can scarcely be used vice versa without some impropriety, because activity and diligence are qualities of the man, to which assiduity and a *sedulous* behaviour in the boy do naturally dispose him. The last mentioned epithet is less frequently opposed to inaction however, or lifeless stupidity, than the others are, and justly; because it implies a mere tranquil and steady employment, either of body or mind: and this from its very derivation, as he may surely be deemed no better than a consummate idler, who is *sedulously* bent upon cutting a cherry stone into six chairs and a table, for ten years together, instead of pursuing some business, honourable or profitable, by which both himself and the community might have been reciprocally benefited. This kind of plodding, pertinacious temper may be turned to good account in young people however, who, if they have luck, may get into a line of the law, where little more is wanted than such a disposition to lead them on, by their own rule, fair and softly, to a considerable height; yet some addition of *assiduity* in pleasing the attorneys has been known to quicken their progress.*

* A man should be *assiduous* in what he undertakes, expeditious in affairs that require dispatch, and quick in the execution of orders.—T.

A.

ACUTENESS, SHARPNESS, QUICKNESS, KEENNESS,

If applied to intellect, a man is said to reason with the first of these qualities, I think; to converse, if such be his custom, with the second; to conceive with the third, and to dispute or argue with the fourth. When turned into adverbs and applied to objects of mere sensation, we say: the student learns *quickly*; his sister discerns distances *acutely*; and the razor shaves *keenly*. Coarse people have meantime, by the too frequent use of their favourite figure Aphæresis, rendered it vulgar to call any one an *acute* fellow by the way of saying he is a sharp-witted one; it having been a practice lately among low Londoners to say, when they like a boy, how '*cute* he is! so that the word would now shock a polished circle from its grossness. A nation like ours, where reception depends less on established rank than on that gained by talents and manners, has a natural tendency to keep the language of high people apart from that of the low; and while the senator of Venice hears his gondolier talk just like himself without being surprised or offended, nor thinks of desiring his son to avoid mean phrases used by the coffee-house boy, our parents and school-teachers wear out their lives in keeping the confines of conversation free from all touch of vicinity with ordinary people, who are known to be such *here*, the moment they open

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their mouths. Whole sentences are often dismissed the drawing-room only because they are familiar in a shop. *He is a rough diamond*, says the upper journeyman at his club, when speaking of the apprentice, whom he conceives to be a person of intrinsic worth, but wanting polish. Now 'tis impossible to find a better phrase for such a character; yet no gentleman or lady uses the expression because it is a favourite with the vulgar. A thousand such others might be found. Let not my foreign readers however, hastily condemn the word *acute*; for, in a serious sense, it is still a good one; nor will any Englishman accuse them of impropriety for saying Mr. Burke is an *acute* reasoner, or that the feelings of Mrs. Siddons must be singularly *acute*, or she could not so *sharpen* distress in representation.

ADVICE, COUNSEL, DELIBERATION:

Of these I know not whether it might not be justly affirmed, that the first chiefly belongs to the science of medicine; the second is appropriated by the law; while political subjects require cool *deliberation*. A native is in no danger of mistaking here; but a stranger may perhaps be glad to have it suggested to him, that the minister was detained by *advice* of his physicians from attending the *deliberations* of yesterday's committee; where things passed so perversely during his absence, that coun-

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sel must actually be asked of the judges now concerning the result. *

AFFABILITY, CONDESCENSION, COURTESY, GRACIOUSNESS,

Are nearly synonymous, though common discourse certainly admits that an equal may be *affable*, which I should still think wrong in a printed book, and unpleasing every where, because the word itself seems to imply superiority. We will allow however that the lofty *courtesy* of a princess loses little of its *graciousness*, although some *condescension* be left visible through the exterior *affability*; but that, among people where talents or fortune only make the difference, a strain of polished familiarity, or familiar politeness (call it as you will) is the behaviour most likely to attract affectionate esteem.

AFFECTION, PASSION, TENDERNESS, FONDNESS, LOVE :

The first four of these words, so commonly, so constantly in use, are, although similar, certainly not synonymous, and the last, which always ought and, I hope, often does comprehend them all, is not seldom substituted in place of its own component parts; for such are all those that

* Give *advice* with sincerity, and *counsel* with art and modesty; *counsel* given with an air of impertinence renders the *counsel* despised, and the counsellor odious.—T.

A.

precede it. Foreigners however will recollect, that the first of these words is usually adapted to that regard which is consequent on ties of blood; that the second naturally and necessarily presupposes and implies difference of sex; while the rest without impropriety may be attributed to friendship, or bestowed on babes. I have before me the definition of *fondness*, given into my hands many years ago by a most eminent logician.

« *Fondness*, » says the Definer, « is the hasty and injudicious determination of the will towards promoting the present gratification of some particular object. »

« *Fondness*, » in the opinion of Dr. Johnson, « is rather the hasty and injudicious attribution of excellence, somewhat beyond the power of attainment, to the object of our affection. »

Both these definitions may possibly be included in *fondness*; my own idea of the whole may be found in the following example:

Amintor and Aspasia are models of true love: 'tis now seven years since their mutual *passion* was sanctified by marriage; and so little is the lady's *affection* diminished, that she sat up nine nights successively last winter by her husband's bed-side, when he had a malignant fever that frightened relations, friends, servants, all away. Nor can any one allege that her *tenderness* is ill repaid, while we see him gaze upon her features with that *fond-*

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ness which is capable of creating charms for itself to admire, and listen to her talk with a fervour of admiration scarce due to the most brilliant genius.

For the rest, 'tis my opinion that men love for the most part with warmer *passion* than women do—at least than English women, and with more transitory *fondness* mingled with that passion: while 'tis natural for females to feel a softer *tenderness*; and when their *affections* are completely gained, they are found to be more durable.*

AFFLICTION, LAMENTATION, SADNESS, SORROW, MISERY;
GRIEF, CONCERN, COMPUNCTION, CONTRITION, DISTRESS.

We are come, as Pope says, by a melancholy though suddden transition, from

Love, Hope, and Joy, fair Pleasure's smiling Train,
to

Hate, Fear, and Grief, the family of Pain.

These dismal substantives are not however synonymous; for there may be much *lamentation* certainly with little *distress*, and *grief* enough, God knows, without due *contrition*: which last word ever carries a religious sense along with it, and is chiefly used upon pious occasions as preparatory to

* Shakespeare gives a delicate description of love.

Love's feelings are as soft and sensible
As are the tender horns of cockled snail.

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serious amendment, and a new life. There are, notwithstanding all this, examples enough, I fear, of worldly situations that may unhappily include the whole synonymy. For instance:

Our friend's unexpected death impels many of our common acquaintance to make heavy *lamentation* ; some of them feel sincere *sorrow* ; and I profess myself sensible of very particular *concern*. His family is in the deepest *sadness* , as I hear , and you will doubtless be led to pity their *affliction*, when told that the posture of their pecuniary affairs is likely very much to heighten the *distress*. His son's *grief* is possibly connected with *compunction* too , as fearing his extravagant conduct might have hastened his father's end : and when his silly widow sees the *misery* brought upon her more deserving children by that blind partiality she shewed to her eldest boy, her heart will, I hope, feel *contrition* enough to produce true repentance for the wretched part she has acted.

AMIABLE, LOVELY, CHARMING, FASCINATING.

These elegant attributives (so the learned James Harris terms adjectives denoting properties of mind or body) appear at first more likely to turn out synonymies, than upon a closer inspection we shall be able to observe ; while daily experience evinces that there is almost a regular appropria-

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tion of the words; as thus: an *amiable* character, a *lovely* complexion, a *charming* singer, a *fascinating* converser; the first of these appearing to *deserve* our love, the next to *claim* it, the third to *steal* it from us as by magic; the last of all to *draw*, and to *detain* it, by a half invisible, yet wholly resistless power. Nor does the epithet ever come so properly into play as when tacked to an *unseen* method of attracting: for positive beauty needs not fascination to assist her conquests; and positive wit seeks rather to dazzle and distress than wind herself round the hearts of *her* admirers, while there is a mode of conversing that seduces attention, and enchains the faculties.

“When Foote told a story at dinner time”, said Dr. Johnson, “I resolved to disregard what I expected would be frivolous; yet as the plot thickened, my desire of hearing the catastrophe quickened at every word, and grew keener as we seemed approaching towards its conclusion. The fellow *fascinated* me, Sir; I listened and laughed, and laid down my knife and fork, and thought of nothing but Foote’s conversation.”

AMICABLE, AMICAL, FRIENDLY.

The second of these adverbial adjectives is lately come very much into favour, and one hears it now perpetually in fashionable and literary

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circles. I cannot however delight in it myself; perhaps because, turning over Johnson's folio, no trace of it, or of its opposite, *inimical*, can be found. This last seems to have been lately called up from the school-room to the house of commons, and from thence, of course, into the best company. I cannot find it — «'tis not in the bond, . . . » as old Shylock says; yet it may be useful in places where I know not how to substitute a better.

EXAMPLE :

Machaon gave very *friendly* advice to Dornton and his Brother, wishing them at least to part on *amicable* terms; the youngest is certainly inclined to a consumptive habit; so he wisely recommended country air and asses milk to him, as particularly *amical* to the constitution.

ANTIPATHY, AVERSION, DISGUST.

The first of these disagreeable sensations, we find chiefly excited I believe by inanimate things, or brutes. One man alleges his unconquerable *antipathy* to a cat; another encourages his *aversion* to a Cheshire cheese; and while English ladies think it delicate to faint at touch or even sight of a frog, or toad; Roman ladies, accustomed to noisome animals from the natural heat of their climate, fall into convulsions at a nosegay of flowers,

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or the scent of a little lavender water. To such fastidious companions it would not perhaps be wholly unreasonable to feel a certain degree of *disgust*; and Arnold of Leicestershire tells us from experience, that increasing *antipathies* should be particularly dreaded, as almost a certain indication of incipient madness.

AUTHORITY AND POWER.

That these till lately venerated substantives are no longer received as synonymous, the state of Europe demonstrates at this dreadful moment,* when its fairest district revolts against the *author* of our holy religion, wresting all reverence from his name, his house, his ministers; and rendering ecclesiastical *authority* a noun of no importance in their new formed vocabulary, by dividing it essentially from *power*, which in *these* days as in those before civilization, is transmitted to the hand of the strongest. Yet is not philology forgotten. *Authority* does not naturally mean *power*, but the just pretension to it. Shall the vessel fashioned say to the potter: why hast thou made me thus? cries an inspired writer; while Milton gives the following confirmation of our meaning:

Thou art my father, thou my *author*—Thou
My being gav'st me—Whom should I obey
But thee?

* Mrs. Piozzi's Synonymies were published in 1794.

A.

Another example from our great dramatic poet, Rowe, will point out, better than *I* could, the difference betwixt *authority* and *power*:

The resty knaves are over run with ease,
As plenty ever is the nurse of faction.
If in good days like these the headstrong herd
Grow madly wanton and repine — it is
Because the reins of *power* are held too slack,
And reverend *authority* of late
Has worn a face of mercy, more than justice.*

AWFUL, REVERENTIAL, SOLEMN.

The last of these epithets begins the climax: A Gothic cathedral (we say) is a *solemn* place; its gloomy greatness disposes one to *reverential* behaviour, inspiring sentiments more sublime, and meditations much more *awful* than does a structure on the Grecian model, though built for the same purposes of piety.

The word *awful* should however be used with caution, and a due sense of its importance; I have heard even well-bred ladies now and then attribute that term too lightly in their common conversation,

* When two authorities are up, neither supreme, how soon confusion may enter 'twixt the gap of both, and take the one by the other!—S.

B.

connecting it with substances beneath its dignity. Such *mesalliances* offend the sense of high birth natural to a Saxon.

AZURE, SAPPHIRE, BLUE.

These are all pressed into the service as adjectives, each being able to stand alone as nouns well substantiated, at least two of the number; our first being that lapis *lazuli* from which the painters ultramarine is made, *azul* in Spanish, and in English *azure*; the second a well known gem; the third, if we ask for dyers *blue*, will be found a powder prepared from indigo, &c.: we use them adjectively, and almost synonymously however.—Minerva's *azure* eyes, so often mentioned by Pope in his exquisite translation of Homer, have fastened those two words for ever to each other, and if a foreigner should take the next instead of it, all would laugh. The *sapphire* main and *sapphire* sky are both permitted and approved in poetry, while it would be pedantry to use any word but *blue* when speaking of furniture or dress.

BASE, LOW, SORDID ; PALTRY, SORRY, POOR.

These wretched epithets would be perfectly synonymous in their application to intellectual depra-

B.

vity, did one not discern inherent worthlessness in some of them, acquired poverty of spirit in the others. A man may be born a *low*, and, as we say, a *poor* creature; an Englishman must however *learn* to say *sordid*, *sorry*, and *base*, I believe; which last word, though it leads the way here in a new letter, being the vilest of its class, may be considered as the most distant of all deviations from good, in every sense it is used. *Base* birth in human creatures; *base* fruits in horticulture; *base* metals in the mineral kingdom; *base* dialects, such as that of St. Giles's, in the English language.

EXAMPLE:

Misellus was a lad of *low* extraction, and studious of *base* practices even in his school-days; but now grown rich, it was a *sordid* thing that they relate of his corrupting an ignorant maid to sell her wealthy inexperienced mistress; and when he offered the wench a *paltry* present, it should at least have been, what she expected... a gold ring, but it was only *base* metal, and not worth half a crown. This seemed a *sorry* trick even in him, and beneath the natural narrowness of even so *poor* a creature.*

* Want of fortune unluckily renders a man *low*; and want of character renders him *base*.—P.

B.

BEAUTIFUL, HANDSOME, GRACEFUL, ELEGANT, PLEASING,
PRETTY, FINE,

Are, however desirable epithets, by no means strictly synonymous; and though, upon a cursory view, the six last appear included in their principal which takes the lead, conversation will soon inform us to the contrary, while, talking of a *graceful* dancer now upon the stage, we shall find in her person, if not put into motion, no claim at all upon our first attributive: nor does that first necessarily comprehend the other excellencies; for though the situation of Mount Edgcumbe be confessedly more *beautiful* than Shenstone's Leasowes, taste would lead many men to prefer the latter, as more *pleasing*: and at the time when true perfection of female beauty appeared among us in the form of Maria Gunning, I well remember hearing men say that other women might justly be preferred to her as *pleasing*, and perhaps *graceful* too, in a far more eminent degree; and so true was the observation, that her inferiors made it their amusement to steal away lovers from her, who commanded admiration they had no chance to attain.

The word *elegant* can scarcely be used with more propriety than on such occasions when people select as *pleasing* what produces a train of ideas most congenial to our own particular fancy. Pearls are, on this principle, accounted by many people

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to be more *elegant* than diamonds, which we all allow to be *finer, handsomer*, and infinitely more *beautiful*. And one says popularly, that Pope's Rape of the Lock is an *elegant* poem, and Milton's Paradise Lost a *fine* one. Greville's Stanzas to Indifference are however exquisitely *pretty*, and some parts of Mr. Whalley's Ode to Mont Blanc, uncommonly *beautiful*. Burke (whose own compositions include every species of excellence) says, that *beautiful* objects are comparatively small, but to minute perfection I should give the adjective *pretty*. Insects of various colours, and delicate formation, butterflies above all, are justly termed *pretty*. Some shells too, slight in their texture, and of tints as tender, claim this epithet, and can claim no more; for, while the apple and peach-bloom have among vegetables the same pretension, an orange-tree richly furnished, growing in the natural ground as I have seen them on the Borromæan Islands to a considerable height, and rose-trees in the Duke of Buccleugh's pleasure-grounds, or those of Hopeton-House, are decidedly *beautiful*. One large and wide spreading beech-tree, or full-bodied oak, single in a verdant meadow, I should select for a *fine* object to repose the eye upon in autumnal seasons when the tint begins to shew more richness than mere maturity produces, and excites a train of reflections full of pensive dignity; while the old-fashioned avenue of lime trees

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long-drawn, and feathering down so as to hide all stem, makes a *handsome* appearance in July, when filled with fragrance and redolent with bloom. Were we speaking of architecture, I should direct foreigners to call the Pantheon at Rome a *fine* building, Saint Peter's a *beautiful* one, our own in London, dedicated to St. Paul, a very *handsome* edifice, the Redentore at Venice, planned by Palladio, and our own sweet Doric, done by Inigo Jones, I reckon *elegant* fabrics; while King's College at Cambridge, elaborately *pretty*, gives delight to every beholder. The word *handsome* certainly annexes fewer ideas of pleasure than the rest, because we have appropriated it now and then somewhat meanly. We certainly say in English a *handsome* kitchen, and a *handsome* piece of roast beef; nor do we give higher appellatives to a large woman painted by Rubens with more strength of colour than dignity or grace. When we speak of a *handsome* house and gardens, our hearers turn not, I believe, their imaginations to recollect Villa Albani or even Castle Howard, while a drive round London realizes the idea at less expence or trouble nearer home.*

* A *beautiful* woman is an object of curiosity; a *handsome* woman of admiration; a *pretty* one, of love. We say a *beautiful* tragedy, a *pretty* comedy.—T.

B.

BEAUTY, GRACE, EXPRESSION ; CARRIAGE, ELEGANCE AND
SYMMETRY,

Are substantives on which so many volumes have been written, that one would think it impossible it should be still agreeable to read about them; yet is every writer tempted to extend on such a subject -- every student attracted to continue a page where those names begin the leaf. And it is perhaps not wholly tedious or uninteresting to observe, that more, much more is required to describe *beauty*, than is comprehended in the common acceptation of the adjective *beautiful*: for, while *symmetry* suffices to constitute a perfect form in many works of nature, and some of art, as the mountain at the head of Loch Lomond in Scotland, and the Antonine column at Rome, far more is demanded by connoisseurs who deal in animated excellence. A horse, for example, is scarcely allowed to possess true *beauty*, till his owner can boast for him a brilliancy of coat, whatever the colour may be; a decided *elegance* as well as *symmetrical* proportion in his shape; *grace* presiding in every motion, with eyes and ears expressive of a long-traced lineage, and even of apparent sensibility to his own praise and value. Haughty *carriage* is indispensable to brute perfection. The peacock is handsomer than the Chinese pheasant, because he is prouder; and the feline

tit tit

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B.

race take much from their own *beauty* by substituting the *expression* of insidiousness instead of pride.

Indeed we are not correct when we require only *expression* in a human face, for there are *expressions* which disgrace humanity. Among our own species we must meantime confess, that we love a lofty consciousness of superiority, just stopping short of a vain-glorious ostentation. *Os homini sublime dedit*, &c. The late Earl of Errol, dressed in his robes at the coronation of King George the Third, and Mrs. Siddons, in the character of Murphy's Euphrasia, were the noblest specimens of the human race I ever saw: while he, looking like Jove's own son Sarpedon, as described by Homer, and she, looking like radiant Truth led by the withered hand of hoary Time, seemed alone fit to be sent out into some distant planet, for the purpose of shewing its inhabitants to what a race of exalted creatures God had been pleased to give this earth as a possession.

With regard to mere *grace*, I am not sure which produces most pleasing sensations in the beholder; which, in a word, gives most delight, that well varied and nicely studied *elegance*, carried to perfection, though by an inferior form, as in the younger Vestris; or that pure natural charm resulting from a *symmetric* figure put into easy motion by pleasure or surprise, as I have seen in the

B.

late Lady Coventry. To both, attesting spectators have often manifested their just admiration by repeated bursts of applause, particularly to the countess, whom I saw one night at the theatre stretch out her arm with such a peculiar, such inimitable manner, as forced a loud and sudden clap from all the pit and galleries; which she, conscious of her charms, delighted to increase and prolong, by turning round with a familiar smile to reward the enraptured company.

In her description alone might then all our synonymy be happily engaged; and truly might we say that her unrivalled, her consummate *beauty* was the effect of perfect *symmetry*, spontaneously producing *grace* invincible, although her *mien* and *carriage* had less of dignity than sweetness in it; and the *expression* of her countenance, illuminated by the brightest tints, although lovelily mutable, as Mason says, in verses alone worthy the original, was always the *expression* of pleasure felt or pleasure given. Her dress was seldom chosen with *elegance*, as I remember; and I recollect no splendour except of general *beauty* about her.*

BLAZE AND FLAME,

Appear to be synonymous, yet are scarcely so

* *Prettiness* carries an idea of simplicity; *handsomeness*, of nobility; *beauty*, of majesty.—T.

B.

in a literal, and certainly not, in a figurative sense. We say indeed with equal propriety that the house is in a *blaze*, or that it is in a *flame*. Both mean light bodies set on fire so as to produce luminous effect. Yet all know *flame* to be the mere volatile parts of the fewel rarefied so as to kindle easily. Sir Isaac says, *flame* is no other than red-hot smoke: but there are bodies which do not fume copiously, while others do; and we use the two words when we say gunpowder is set in a *blaze* most quickly when the heat is communicated by a spark, while spirit of wine takes fire by the *flame* of a lighted candle; as some tempers are provoked to violence by fierce opposition, some others by a hint dropt more obscurely: all this goes right as to the literal sense of our expression. With regard to the figurative, should a foreign gentleman unluckily listen while an English friend happened to be speaking of his favourite lady, and in a gay humour called her an old *flame* of his, which men do commonly enough, and should the uninformed stranger, in a spirit of imitation, think it a good notion for him to call her his *blaze*, not the gravest of the whole party would probably forbear laughing, though no one person in the company could give a reason why, but that it is not customary. Doctor Johnson affirms, hastily, that this noun is never appropriated to the passion of love, and perhaps it may be so: the verb is used, most

B.

certainly ; nor would the most accurate converser scruple to assert that Rufus's troublesome passion for his Nævia *blazes* out at every turn , so that there is no such thing as escaping the *flame*. Shakespeare brings both words into contact when describing popular fury : in his Coriolanus one says, « They are in most warlike preparation truly, and we shall come upon them in the very heat of their division ; the main *blaze* of it is past indeed, but a small thing would make it *flame* out again.»

BLISS, HAPPINESS, FELICITY,

Are three of the strongest words mankind have been able to invent for a sensation they know so very little about ; and we may observe that the first of these has been, long ago, nearly discarded from common talk as too sublime and perfect , being now used only in a solemn sense , and with allusion to eternity ; but if *felicity* could be ever found on earth , it might most justly be expected from a marriage of two persons eminently qualified to make each other's *happiness* , in a union first formed by love , continued by friendship , and so cemented by virtue as may give the partners a well-founded hope of everlasting *bliss* in the world to come.*

* *Happiness* consists in the possession of honours, friends,

B.

BLOCKHEAD, DOLT, DUPE, GULL.

Of these harsh appellatives, the first is most in use, and justly, for they are by no means strict in their synonymy, though too much resembling one another in effect. A man may however be *dupe* to an artful courtesan, or a projecting chymist, without being a *blockhead* at his book at all, or apparently *doltish* in company: now such a character might with most propriety be called a *gull*; but that unlucky word, derived from the old French *guiller*, is grown obsolete likewise, and since Ben Johnson's days dismissed our language without leaving a successor of equal value. He uses it in a comic dialogue with excellent effect, and I feel sorry that 'tis turned into the streets and alleys of London with the first letter changed: in *that* sense Fielding confirms its degradation.

TO BOAST, TO BRAG, TO VAUNT, TO PUFF.

The first and third of these are best to recommend for the use of foreigners; there is a gross vulgarity in the other two, unless applied with particular care and attention. The reason is, they and health; the satisfaction of the mind alone constitutes *felicity*: *bliss* is a portion of the godly, and depends, in every religion, on the persuasion of the heart.—T.

B.

are but too expressive ; so much so, I suppose, we have worn them out , and they are gone with our dirty cards down to the second table. It is observable meantime that Italians always speak genteel English, although broken, as we call it, while Germans choose the coarser word if one can be found synonymous. The reason is simply this: a Roman or a Florentine naturally catches at a Latin derivation ; an inhabitant of Dresden or Berlin at a Saxon or Dutch etymology: the first tells you he *deviated* exceedingly from the right path between Warwick and Kennelworth , if he means to inform you how he lost his way ; a Prussian will say that he *swerfed*. Of the verbs before us , an Italian would soon find out that a dirty postillion *vaunted* of his horsemanship ; while an honest Hanoverian would see nothing in the late pompous accounts of Abyssinia given by a modern traveller of eminence , but that the writer was a *pragging* fellow ; just as he would say of Sir Sampson Legend in Congreve's *Love for Love*, who, to fright old Foresight , says , « I know the length of the Emperor of China's foot, have kissed the great Mogul's slipper, and rode a-hunting upon an elephant with the Cham of Tartary.» Such *boasts* as these, however , are at worst only contemptible ; but the word *puff* is come into discredit for *dishonesty* of late , since for the newspaper trick of calling undeserved attention to violet soap , or other equally

B.

paltry commodities, we have adopted the term *puff*.

BOLD, SAUCY, AUDACIOUS, IMPUDENT.

« You are a *saucy* fellow, » says dying Catherine in Shakespeare's Henry the Eighth, when a messenger running in hastily forgets his due obeisance to the expiring Queen, who adds with equal dignity and pathos: « Deserve we no more reverence? » A *bold* man is one who speaks blunt truths, out of season perhaps, and is likely enough to be called *saucy*, though naturally unwilling to be so. Clytus was *bold* when he thwarted Alexander's pride at the feast; and Sir Thomas More lost one of the wisest heads ever worn by man through his honest boldness, or *bold* honesty. *Impudent* is chiefly appropriated to coarse vices in conversation; that adjective, and its synonymous substitute, *audacious*, are used by us chiefly on rough occasions, where virtue has no place. It had a higher rank in Latin: Unus et hic *audax*, says Ovid, mentioning a stout-hearted mariner willing to face that storm which, threatening, kept the rest at home: but we have degraded it from its original rank, and say familiarly, an *impudent* young man, last week in Ireland, forced a fine girl away from her parents' house, and married her wholly without *their* consent, and half without her own, be-

B.

cause he fancied her possessed of a considerable fortune. When the mistake was at length discovered, he *boldly* brought her back ruined, replied to the remonstrances of her old father with a *saucy* air, and *audaciously* denying his marriage, turned her back upon their hands, quitted the island, resolving to scorn all thoughts of reparation, and to return no more. *

BOOK, VOLUME, WORK.

These words may easily be confounded certainly, yet would the mistakes be of more consequence to literature than to common discourse; for although *book* by its derivation apparently means the flat form, originally made of *beech* wood, in which the *works* of learned men are now regularly comprised, it has assumed another sense besides, and points out the sections into which those great *works* are divided. We say the fifteenth or twentieth *book* of Homer's Iliad, and tell how Herodotus called his nine *books* by the names of the nine Muses, &c. while *volume*, derived a *volvendo*, from the rolling them upon sticks as a mercer rolls silk, only that the parchment was

* *Impudent* implies shamelessness, or want of modesty; *saucy* means insolence and abuse; an *audacious* man is steeled against reproof. A *bold* man, conscious of his worth, never deserves the above appellations.—T.

B.

kept firm by two ram's horns at the ends, signifies the quantity of *books* divided by the author into portions, and called *volumes*. Before the art of printing, which is a very late one, was known, a library consisted in an immense number of these *volumes*: the earliest we read of is *the House of Rolls* in the scripture mentioned by Esdras, and supposed to be built by Nehemiah--a library having been always an appendage to a church; and accordingly the library of the Vatican is now one of the most splendid in Europe. The Ptolemaean and the Alexandrian libraries have filled the world with their fame--perhaps with their smoke too, since as Pope says one might

From shelf to shelf see greedy Vulcan roll,
And lick up all their physic of the soul.

But those who signalize themselves in the cause of *liberty*, falsely so called, have ever waged war against *book* learning; and when democracy burns with most fervour, it points the fire towards all repositories of literature, and combats the Arts, the Altar, and the Throne, as if it considered them united very closely. See the insurrection of Jack Cade in England; the Mountain-faction in France, and every other burst of popular phrensy. Meantime, the materials of which *books* were made being changed from stone, on which the long-revered, and now first insulted, Decalogue was given,

B.

and treaties engraved between Greece and Persia, as our Marbles at Oxford can testify, vegetable substances were put in place of mineral ones, and the burning of *books* became a punishment for authors; and so grievous a one did poor Labienus find it, that we read how he shut himself up in the tomb of his ancestors, and actually pined his life away between grief and rage for the loss of his dear *volumes*; though he had not neglected, while in his possession, to get them all by heart, so that his counsel cried out: « *you had better burn the man too.* » There is still a saying I believe among the learned: *legere et negligere nec legere est*; and the Spaniards themselves cry out: *libro cerrado, no saca letrado.**

BRANCH, ARM OF A TREE, BOUGH,

Are nearly, if not entirely, synonymous: the two first have the same root, as to etymology; and *bough* is a saxon word not far distant in meaning. A foreigner may use which he pleases in the strict and literal sense; and yet, the instant they become figurative, none will do but the first upon the list before us. We say that every *branch* of the Mississippi is larger

* Judge not of an author by the largeness of the *volume*. Many *books* would be more valuable if reduced to one.—G.

B.

than our European rivers, if exception be made for the Danube ; yet where the vast body of waters , brought into the Atlantic by the river St. Lawrence, rolls its enormous tribute to the ocean , it appears an *arm* of the sea. *Bough* admits of no such use ; although in some remote provinces, when a man is in high spirits, and seems to entertain flighty notions of his own greatness, we say : he is got up among the *boughs*. The various ramifications of science are familiarly termed *branches* of literature ; and the clerks , in every office signified through the court register, know the precise value of what they, in true office cant, call a *branch* of business. The collateral relations to a great family are *branches* from the old genealogical tree ; and where they consider themselves as such , it is seen in the attachment shewn by them to the parent stem : this is still frequent in Wales and Scotland, where, if these new-fangled notions of liberty and independence pervade not , good examples may yet be given perhaps of firm adherence to our old national constitution , church and king ; remembering that reverence is due to government, and veneration to the trunk of sovereignty, however some of the *branches*, decayed by time or injured by storms , may, to a fastidious taste and hasty-judging eye, appear to disgrace its general form and majestic beauty. Cutting them off will, at any rate , be worse ; the circulation of vitality

B.

must stop, and every twig must feel the sad, the certain effect.

But the censurers will say we have *branched* out too far from our subject; and by that censure foreigners will find that this noun makes a verb of common use, which *arm* and *bough* are incapable of doing.

TO BRANDISH, TO FLOURISH WEAPONS ABOUT.

Verbs denoting mean actions of pretended valour, which only tend to make the actor ridiculous; at least they are so accepted in familiar and common chat. In poetry the first word has a serious sense enough: *He brandished* HIGH HIS STEEL.* Yet it is even there very near to a ludicrous image, and must be used cautiously; it is so closely connected in affinity with what we call *vapouring* and *flourishing*, in order to obtain an ill-deserved character among our companions for

BRAVERY, VALOUR, FEARLESSNESS, FORTITUDE, INTREPIDITY
AND COURAGE.

Of these glorious qualities who is there would not delight to discriminate the different features,

* And never *brandish* more revengeful steel
Over the glittering helmet of my foe.—S.

B.

and trace the near approaches to synonymy? as the six brothers are indeed wonderfully alike, though not essentially the same; as Ovid says,

—— Facies non omnibus una,
Nec diversa tamen qualem decet esse sororum.

And here conversation comes in to fix the rule: for if foreigners, when they see a sea-boy mount the mast in a hard gale, attentive to his duty and heedless of the storm, say, he is a man of *valour*, they mistake the phrase, and must begin to learn from custom, more than science, perhaps, to call him (as he certainly is) a *brave* little fellow. When told too of Lord Peterborough, that he endured the painful operation of lithotomy without shrinking or fainting, having previously stipulated that he should not be bound; and that though free he never impeded the surgeons, but turned by their direction to receive each pang they were obliged to inflict, we must remember that the virtue he then displayed was *fortitude*, not *bravery*; while an agile rope-dancer, and those light active fellows that vault through a hoop set on fire, or fly over eight horses' backs and one rider, for five shillings a night, are mere instances of *fearlessness* growing out of habit, and acquaintance with that mode of exerting it. How they would face danger in any other shape I know not, but true *courage* despises it in all: and though Marshal Turenne might per-

B.

haps have been laughed at by a modern glazier's apprentice, were he set to clean a two pair of stairs window outside upon a tottering board, as may be frequently seen in the city of London, Cæsar would have been laughed at only for his awkwardness, I trust, for fear seemed to find no place in the heart of Cæsar.

Great Julius, on the mountain bred,
A flock, perhaps, or herd had led;
He who controll'd the world had been
But the best wrestler on the green,

says Waller: yet he would have been the *first* and *best* in every situation, I doubt not. While such however is the value of words that they alone give well proportioned praise to heroes and to martyrs, let no one say synonymy is of small importance. Examples, meantime, of firm and patient sufferance may be found equal even to the highest expectation among the female sex, and that among women most delicately bred too; witness Mary Queen of Scots and Anna Boleyn, who both met death in his most dreadful form, perhaps, with unabated *fortitude*, though neither of them would probably have shewn *courage* in a battle, or have been able to look without evident marks of terror in their countenances upon those acts of *intrepidity* often displayed in war.

Heaven, when its hand pour'd softness on our limbs,
Unfit for toils, and polish'd into weakness,
Made passive *fortitude* the praise of woman.

B.

Yet is this quality, however estimable, only a single ingredient among the rest; which, joined together, compose a character of perfect *courage*; while *bravery* may be daily found among the coarsest mortals, among brutes; for never yet did modern pugilist or Roman gladiator go beyond a high bred game-cock, bravest of terrestrial animals! in that undaunted power of resistance and self-defence, that pertinaciousness of attack, and resolution never to yield, which constitutes real *bravery*. *Valour*, positively so called, differs from all these, but least from this last named energy: it is confessedly sought in its proper place, the field; and whilst I should be tempted to give the Spartan Boy or London 'Prentice as instances of sturdy *bravery*, Charles of Sweden should remain my example of heroic *valour*. When hopeless and even careless of success, he fought against fire and sword to defend his intrenchments at Bender, 'twas thirst of fame inspired his frantic *valour*. When Isadas the Lacedæmonian, starting from his bath at the sound of the warrior-trumpet, rushed naked against an armed force of well-disciplined troops, and mowed down multitudes in his fit of glorious phrensy, such *valour* forced a statue from his country, while its government with equal justice punished his contempt of decorum. « Rise thou in thy strength, thou mighty man of *valour*, » cries the angel to Gideon, the Israelitish hero: and we annex no

B.

other idea than that of *valour* to the fictitious knights of the twelfth century, Amadis de Gaul or Belianis of Greece, who killed dragons, rescued damsels, &c. whilst *intrepidity* is a quality of the *mind*. Yet even that fervour of a gallant soul, by which Sir Edward Hawke was happily impelled to attack and vanquish far superior force, 'mid rising tempests, falling darkness, and the just terror of experienced mariners, a lee-shore; that generous, that magnanimous sentiment which prompted the Prince of Orange, in his early years, to oppose the conquests of Louis XIV, and project the drowning his whole country to save it from invasion; promising to open the sluices by degrees, and lay his own little body in the last dyke. This nobleness of nature, this spirit of *intrepidity*, must yet be seconded by a power of invention, a coolness of resolution, an unwearied temper to persist in each greatly-formed design, before we can venture any mortal man as a right example of *perfect, genuine, and uncontrovertible courage*.

To this distinguished honour, however, great as it is, John Duke of Marlborough, Frederic the Third, King of Prussia, and, far beyond them both, the first Roman Cæsar, purchased the just pretension by a series of years spent in continual alarm, danger in *every* shape, and contempt of it on every occasion; tedious though active hours passed in perpetual wars; long habits of a camp, with all its

B.

train of certain, its constant preparation for uncertain, evils; well tried and habitual *fearlessness* of accidents; *fortitude* to support ill health and pain, even equal to that *valour* with which that General often tempted perilous situations, compose the life and character of the immortal Julius, whose personal *bravery* during the execution of his great designs, failed not to second with resistless power the *intrepidity* with which his soul had conceived them; leaving thus, by a steady yet animated *courage*, an example which two or three men alone have been found able to follow (and that at a distance) for eighteen hundred years.

BROOD, CLUTCH, PROGENY OF FEATHERED ANIMALS.

It is distressing enough to foreigners when they find us arbitrarily calling the young domestic fowl which follow a turkey a fine *brood*, when we talked but two minutes before of a *clutch* of chickens, and perhaps cry out in the next breath: here's a *flock* of young geese on the water! The first of these words however must be their decided choice; as in saying *that* they cannot be wrong: the last word does not strictly allude to the goslings, but means the number all together; and the second word is only used from the trick a hen has to herself almost, of calling her little ones so *closely* round her in times of danger, that you may *clutch* or

B.

make a handful of them, as we say. Mr. Addison, who was more an elegant author than good naturalist, teaches them in his *Spectator* to say a *brood* of ducks, when he expresses his admiration of the providence by which all the works of heaven are governed; and he is the best language-master: though that very paper betrays the little skill with which he looked on such matters in a thousand instances.

BROOK, RIVULET, STREAM, RIVER.

Are much in the same manner synonymous, so far as relates to poetical use, &c. but Mr. Locke shews us how to separate them in conversation, and how they really separate by nature, when he tells us that « *springs* make little *rivulets*, and these united form *brooks*, which, coming forward in *streams*, compose great *rivers* that run into the sea.» Doctor Johnson, whose ideas of any thing not positively large were ever mingled with contempt, asked of one of our sharp currents in North Wales: has this *brook* e'er a name? and received for answer: why, dear Sir, this is the *river* Ustrad.—Let us, said he, turning to his friend, jump over it directly, and shew how an *Englishman* should treat a *Welch river*. *

* A *rivulet* is a much larger *stream* than a *brook*, and runs between banks; a *brook* winds its way through meadows. We say a rapid *stream*, a clear *rivulet*, a gurgling *brook*.—T.

B.

TO BUSTLE, TO BE BUSY, TO BE EMPLOYED OR STIRRING,
TO BE NOTABLE.

These all seem female qualifications, or at highest, commercial ones. A *notable* woman, we say, is of admirable utility in a small shop of quick trade, and numerous customers: such a one will *bustle* better through life than her husband, and be *stirring* earlier in a morning, because she is not like him tempted to drink over night: her *busy* fingers ever *employed* will find time to work even while she sits behind the counter, if she has in her that true spirit of housewifery which distinguishes the female sex: for whilst men think with our great Lord Bacon (at least in general) that riches are for spending, and spending is for honour, women for the most part consider riches as good for mere accumulation and saving. The merchant therefore says, Riches having wings to fly away, we will send some flying forth to fetch in others; while his wife, when suffered to preside in such matters, makes haste to clip the feathers, and depends on parsimony rather than hazard for future provision of wealth. This temper therefore, though destructive in the extensive schemes of commerce, is yet excellent in the petty paths of a lucrative life; and such women are not difficult to find in London or Amsterdam.*

* « Come, *bustle, bustle*, caparison my horse, » says Shakespeare in his Richard III.—G.

C.

CALM, SERENE, TRANQUIL, PEACEFUL, QUIET, STILL.

Mr. Addisson has been censured, and not unjustly, for giving the two first epithets to his angel:

Calm and serene he drives the furious blast —

because, says the critic, those words being strictly synonymous, the poet has in this too much celebrated simile been guilty of unpardonable tautology; yet are the words merely misapplied, or rather applied unluckily than ill; for if in far inferior verses you should read that

When *calm* the winds, *serene* the sky,
Our thoughts enjoy *tranquillity*;
Thro' the *still* hours when *peaceful* night
Does man to *quiet* rest invite —

we should discover in these lines, however flat and insipid, no glaring fault of the same kind, although their brevity brings all the accessory words crowding together. Perhaps indeed as adverbs they may have a closer affinity; yet I see no reason for it: to use them as adjectives seems the more obvious sense, and then they harmonize well enough.*

CANDOUR, PURITY OF MIND, OPENNESS, INGENUITY,
SINCERITY.

These terms again, though pleasingly analogous, are not allied in an exact synonymy: and

* Be *still*, my soul, enjoy thy *tranquil* peace.

Calm and *serene* I'll end my *peaceful* days.—P.

C.

we might add with propriety *unreservedness* too, a quality much like the others but forgotten upon the list. This last is however particularly valuable in youth, and engaging beyond all others to people intrusted with the guidance of young minds; yet would such conductors do well to remember that innocence is intended one day to ripen into virtue, and good parts to be matured into wisdom; so that if a young man can keep his *purity of mind* and *candour*, both which imply but *whiteness*, not *transparency*, till five-and-twenty years old, we will say, it is a great matter in this wicked world, and it is enough; for, who in these days will dare to wish a window before his breast, as that old Roman did who desired every passer-by might witness his most secret thoughts? * Such *openness* of temper would ruin all our friendships, since it were no prudence to confide in him who professes total *unreservedness*; and although disguise is mean, we must own that nakedness is no less indecent: and with perfect *ingenuity* do I confess my persuasion, that those who harangue loudest and longest in praise of bold *sincerity* desire more frequently to *practise* than *endure* it; to be upheld in their privileges of prescribing to their neighbours, and of dealing out blame with more sincere

* *Sincerity* is always esteemed; *ingenuity* often betrays itself.—T.

C.

than tender kindness , rather than feel any wish to be told their own faults , and profit by the information.

CHOLERIC, PASSIONATE, IRASCIBLE, INDIGNANT, ANGRY,
WRATHFUL, VIOLENT, HASTY, TESTY, PEEVISH, FRETFUL.

Of these unpleasing words some are synonymous to each other , and some are not ; the first is the least, the second, most in use. A man merely of a *hasty* temper is often termed *passionate* , though that quality implies a mind little under its own control upon any occasion ; and people easily endure to have their neighbours give them a character for being *passionate* when in my acceptance of the word they are nothing less. An *irascible* disposition is often attributed to nations , or to districts. Natives of Wales are justly charged with promptitude to sudden resentment , while the Portuguese have been observed coolly to study for a moment of future revenge ; and I have myself heard General Paoli praise a Corsican for having professed himself contented to die, could he in *his* last pangs be gratified with seeing his *enemy's* agonizing grin : that was the very phrase. *Choleric* has , by frequent adaptation to ludicrous characters on the stage , contracted somewhat of comical , that excites laughter merely by pronouncing it : so in a smaller degree does *testy* ,

C.

which idea the fancy feels ever disposed to connect with old age, and snappish though toothless ill-humour; whilst the word *peevish* best expresses female frowardness, and delicacy worn too thin to endure the handling. *Angry* has a much more enlarged signification. We say an *angry* father, an *angry* sky, an *angry* viper, or an *angry* wound: but *fretful* is with most propriety attributed to feeble infancy, or helpless sickness, when the weak though painful cry for assistance is ill understood, or brutally neglected.

Indignant meantime derives from a higher stock, and feels a wicked world as it were *unworthy* of its favour. Jugurtha was *indignant* when he contemplated the venality of Rome, and Juvenal *indignantly* satirizes her grosser vices. Cato's great soul, *indignant* of the age he lived in, left the earth, as fable supposes Astræa to have done: he died of *indignation*. Let not meanwhile a common mortal of these common times fancy himself privileged to imitate such examples, or heat up a temper naturally *choleric* into studied *violence* for small offences, and call himself *indignant*, lest, though he frighten his wife perhaps, and harass his servants, as the Rambler says, the rest of the world will just look on and laugh till the petty *chagrin* which first agitated his *anger*, though apparently derived from an Italian word *sciagurina*, meaning a slight misfortune, end in

C.

serious disadvantage, and open mortification. But it is time to call in the word of all our synonymy the most grave and solemn, while *wrathful* really seems as if set apart in our language to represent and describe nothing less than Almighty Power offended : it is therefore seldom used except on occasions when we conclude the *wrathful* Deity disposed to punish sinful men for so long insulting his endurance of their guilt and folly. *

CLEAR, PELLUCID, TRANSPARENT.

These, when applied to water, are adjectives strictly synonymous : the German rivers have just title to them all, but we must use only the first if speaking of air or weather. Describing the Elector of Saxony's famous diamond indeed, every epithet expressive of perfection might be introduced : suffice it to observe, that this beautiful produce of nature, in size equal to the stone of a common apricot, is singularly *clear*, and of the most

* Brutus, in Shakespeare's *Cæsar*, says contemptibly to *Cassius* :

« Fret till your proud heart break.

« Go, shew your slaves how *choleric* you are,

« And make your bondmen tremble. »

Garth gives a fine description of a frantic man :

« He swells with *wrathful* and outrageous moans ;

« He *frets*, he *fumes*, he stares, he stamps the ground. »

C.

pellucid whiteness, and that, being set *transparent*, its peculiar brilliancy, and freedom from flaws are the more easily distinguished and admired.*

CLEVER, DEXTROUS, SKILFUL;

To which might be added another pretty word well taken into our language without alteration of spelling, and called *adroit*. This adjective should not have been omitted on the list, as it will be very suitable to foreigners, and less approaching to vulgarity than *clever*, which, if applied to things high or serious, frightens one. We say: the minister managed *adroitly* in procuring men eminently *skilful* in the art of engineering, and equally *dextrous* in the manual use of such machines; for, let a fellow be as *clever* as he can, without practice no person will arrive at being neat-handed and *dextrous* about any thing, least of all in matters where complicated machinery is in question: I have therefore little opinion of those contrivances and modern inventions to prevent fire or thieves; particularly a piece of workmanship once shewn me of

* We cannot help inserting the beautiful lines of Denham, *on the Thames*, where we distinctly find an alliteration in the last word but one of the second line:

“Tho’ deep, yet *clear*, tho’ gentle, yet not dull;
“Strong, without rage, without o’erflowing full.”

C.

a ladder and fire engine combined, which alternately prevented the operation of each other. Few things indeed are more offensive than those futile, and half impracticable devices to snuff a candle after some new method; by which tricks *clever* fellows however are *skilful* enough to get money from neighbours more rich than wise, who like the lady in Young's Satires

To eat their breakfasts will project a scheme,
Nor take their tea without a stratagem;

to the contriving of which we leave them, and pass on to other words.*

CLOSE, SECRET, PRIVATE.

And here, instructed by Sir Francis Bacon, we might easily bring in this synonymy to illustrate the character of Henry the Seventh of England, who, although a just man and eminently constant in his friendships, was so *close*, that even those who were admitted to pass *private* hours with him never knew any thing of his *secret* counsels, nor could pretend even to guess at his future intentions.

Such a man is best represented by one who, walking with a dark lantern in the night, contrives to throw the light on his companions, and discovers

* He who invented the art of printing was *clever*, *dextrous*, and *skilful*.—P.

C.

their faces while his own keeps hid. We must not suffer foreigners however to think the adverbs are exactly synonymous. *Close* is an epithet they will often have opportunity to give our atmosphere here in Britain; the other two would be ridiculous: the *private* drawer of an *escritoir* too must be shut *close*, we will add, or all the papers there, perhaps containing *secret* intelligence, will be discovered and exposed. *

CLOSE, COVETOUS, AVARICIOUS, STINGY; PARSIMONIOUS,
NEAR, NIGGARDLY, PENURIOUS.

The first and fourth upon this hateful list are strictly synonymous, and *stingy* is a mean word: *close* should be used instead of it. The other terms are often confounded too, though the qualities differ exceedingly. The last-named prince was eminently *parsimonious* even of his people's money, while his rejection of America's treasure proves him by no means *avaricious*: but Catiline, *alieni appetens, sui profusus*, was a *covetous* character though delighting in expensive dissipation. Of all sovereigns Galba seems to have been most *close* and *near*; *niggardly* in giving, and in spending *penurious*: the reason was probably because he came late into the possession of wealth, and

* Keep thy own thought: be *secret* as the grave.—P.

C.

was afraid to part with what he had so lately obtained. Nothing loses respect from intimacy so completely as riches. A gamester never regards that which he sees changing hands so constantly: his wish for money is but to *play* with it; no care for what it purchases disturbs him; the house of a gamester is disordered like his mind: but no man is more willing to let it glide through his fingers; and if even his wife will watch him home, after a winning day, she may get a share of the plunder. How different the man who leads by choice a *parsimonious* life in order to bestow his superfluities upon the poor! Such a character is praise-worthy in the sight of God and Man, provided he contrives to throw no disgrace upon his own virtue by an appearance of *stingy closeness*, which offends all though it injures none. *

COLD, CHILL, BLEAK.

Our climate affords frequent opportunities for these uncomfortable epithets, I fear it will be said. We must teach those the use of words who are unaccustomed to their necessity: yet when I saw the poor at Milan running about the streets with a

* He who fails to bestow when necessary, or when he bestows gives too little, draws on himself the epithet of *niggardly*; he who longs for the goods of another is *covetous*; he who grasps at wealth by all means whatever, *avaricious*.—T.

C.

little pipkin hung at their arm with fire in it, to hold their *bleak* blue noses over for fear they should drop off with the *cold*, I thought our own London not quite so *starving* a place: however, our long winters give a *chill* to the blood, which natives of a warmer country are apt to think never gets thawed till May. *Their* frosts are sharp, but short; and the situations of their towns somehow have not a *bleak* appearance as in Germany.

British industry gives an air of convenience, nay of snugness, even to the *coldest* scenes of life; and when I saw a bright sun gild the lawn before Inverary-Castle, where fourscore hay-makers enlivened the place with their songs, while they adorned it by their labours; roses blooming in the garden, fish caught that moment from the lake, and strawberries presented to us at the inn that we might eat them at our leisure in the chaise, I regretted very little the heats of a stronger coloured climate.

COMMERCE, TRADE, TRAFFIC, BUSINESS,

Are nearly synonymous, and used for each other upon all great occasions. England may with propriety be said to have any, or all of these, *commerce*, *trade*, *traffic*, or *business* with those other nations between whom and herself there is kept a perpetual intercourse. Yet common conversation shews us the shading *thus*: when one observes that people in *business* take a just and rati-

C.

onal interest in what concerns the state of *commerce* in Great Britain, where the admirable roads, navigable canals, and other works of immense cost and labour, have so facilitated internal communication of one city or town with another, that as much benefit has in these late years accrued to petty *traffic*, as to *trade* in general. Such are the advantages of mercantile people taking a share in the conduct of a state, which, small in itself, owes much of its dignity to the extensiveness of its *commerce*.

The word in question was originally accented on the last syllable, at least when used participially, as Milton did :

“ Her looks *commencing* with the skies. ” *

CRIME, SIN AND VICE; CRIMINAL, SINFUL AND VICIOUS,

Are by no means strictly synonymous; for al-

* *Traffic* relates more to the exchange of merchandise; *trade* and *commerce* to that of buying and selling, with this difference, that *trade* seems to imply the manufacturing and vending of merchandise within ourselves; *commerce*, negotiating with other countries. We *traffic* with other nations that have not the use of money by bartering one kind of merchandise for another. *Trade* is looked upon by the wisest men to be the support of a state; the great and extensive *commerce*, therefore, that England holds with other nations, makes us the glory and admiration of the world.—T.

To *business* that we like we rise betimes, and go to it with delight.—S.

C.

though there are too many actions which include them all, yet are the words still in their natures separate. The first alluding to our human laws, expresses a breach made in social ties, and the necessary compacts between man and man. The second implies offence against God; and the last a depravation of the will increased by indulgence into gross enormity. Thus forgery is a *crime*, for example, infidelity a *sin*, and gaming a *vice*. Milton says, the soul imbodyes and imbrutes, till man contrives at last to stupify even the sense of fear, and soon incurs, by some nefarious deed, not only future punishment from God, but immediate vengeance for violated laws; when having begun a *vicious* course of life, and not being contented to lead a *sinful* one, he becomes a *criminal* at last, and dies with pain and in disgrace. Let every gay fellow recollect besides, that though to be called *vicious* scarce offends him, *that* is the only epithet among the three which can without impropriety be bestowed on brutes. We say popularly a *vicious* horse, a *vicious* bull, &c.—the others would not do. *

* «Through tatter'd cloaths small *vices* do appear;
 «Robes, and furr'd gowns hide all. Plate *sin* with gold,
 «And the strong lance of justice hurtless breaks:
 «Arm it with rags, a pigmy's straw doth pierce it:»
 says Shakespeare in *King Lear*; and in *All's Well that Ends Well*, he remarks that «our *crimes* would despair if we were not cherished by our virtues.»

C.

CROSS, UNLUCKY, VEXATIOUS, PERVERSE.

These, though each has a meaning appropriated singly to itself, are nearly synonymous when applied to accidents alone. It was *unlucky* (we say) to be denied by one's servants when a friend knocked at the door with whom I happened to have serious business, to whom I had already solid obligations, and whose visit I had requested might be made on that particular day for my own convenience. Things will draw *cross* sometimes, but this was a case peculiarly *vexatious*; and I have seldom been more provoked or mortified than I once was by this *perverse* accident.

TO CROSS, TO THWART, TO OBSTRUCT, TO EMBARRASS,
TO HINDER.

« *Evermore crost and crost! nothing but crost!* » says Petruchio when no one dared *cross* him: a common disposition enough in those who have had their own way till they feel more disposed to interpose obstruction in the schemes of others, than to suffer any impediments to their own. For preventing this depravity of mind nurtured by long indulgence, a little roughness from the playfellow in early youth might easily suffice; or else a little reflection in our riper years. Yet some instructors of mankind have found, that to cure this com-

C.

plaint 'tis necessary above all to *cross* people in their infancy by perpetually *thwarting* their intents, *obstructing* their little projects for petty amusement, and contriving incessantly to *hinder* enjoyments not in themselves irregular, and *embarrass* designs not evil in their own natures. Though this be esteemed, however, by some wise people, a good and reasonable mode of education, my head, upon the maturest deliberation, condemns the principle as erroneous, while my heart rejects the practice as tyrannical. *

TO CRUSH, TO OVERWHELM, TO RUIN,

Are nearly, if not strictly, synonymous, and imply a fall of some immense weight, whether liquid or solid, on the unlucky creature *crushed*, *overwhelmed*, and ruined by the blow. Upon these principles we are however led against our will to disapprove the use of this metaphor by Mr. Gray, who breaks out in the beginning of his beautiful ode, « *Ruin* seize thee, ruthless King!» for it is the quality of *ruin* to *crush*, not *seize*. Famine may be well said to *seize* a man for the purpose of devouring, as a hungry wolf or tiger; but the elephant *crushes* his antagonist with his

* Sure one of you does not serve heaven well, that you are so *crost*, says Shakespeare in the *Merry Wives of Windsor*.

C.

weight. When an old castle crumbles by time, and totters to its fall, how are the neighbouring fields *overwhelmed*! how sits the sad owl hooting among the wrecks of *ruined* greatness! When a gallant ship splits with the weight of waters on her bosom, how stands the mariner astonished at such *ruin*! how is the stoutest heart appalled! the liveliest hopes *crushed*! the most aspiring courage *overwhelmed*! when the faithless element, on which last night she conquered a powerful rival, now, vindicating her own superior dignity, swells with a tempest, and treads down among the unfathomable depths of a boiling ocean the victors and the vanquished!

So perished the Centaur! so was sunk the Thunderer! clasped in the arms of Victory, and *crushed* with all their honours on their head! *

TO CRY, TO WEEP,

Are really, and I think completely synonymous, only that the last verb being always appropriated to serious purposes, we scarcely use it in colloquial and familiar discourse, unless ironically; for it is, as we say, a tragedy word, and, do

* Dryden emphatically says:

“————— The overthrow,

“ *Crushing*, to dust pounded the crowd below;

“ Nor friends their friends, nor sires their sons could know!”

C.

not *cry* so, is the phrase to children or friends we are desirous of comforting. Tears have a very powerful effect on young people; and, indeed, on all those who are new in the world; but veterans have seen them too often to be much affected; and since the years 1779 and 1780, when I lived a great deal with a lady who could call them up for *her own* pleasure, and often *did* call them at *my request*, the seeing one *weep* has been no proof to me that any thing sad or sorrowful had befallen; and perhaps some of the sincerest tears are shed when reading Richardson's *Clarissa*, or seeing Siddons in the character of Mrs. Beverley. With regard to real anguish of the heart, an old sufferer *weeps* but little :

Slow-pac'd and sourer as the storms increase,
He makes his bed beneath th' inclement drift;
And scorning the complainings of distress,
Hardens his heart against assailing want—

like Thomson's Bear, so beautifully described by a poet, equally skilled in the knowledge of life and nature. *

* To *cry* implies shedding of tears audibly; to *weep*, shedding of tears in silence. Children commonly *cry*; grown persons generally *weep*. *Crying* is found by experience to give greater relief to sorrow than bare *weeping*.—T.

Shakespeare, in the *Third Part of Henry III.* makes Richard, Duke of Gloucester, say :

“ I cannot *weep*, for all my body's moisture

“ Scarce serves to quench my furnace-burning heart : ” and

C.

CYNICAL, SNAPPISH, SNARLING, TAUNTING, SARCASTIC.

These *currish* qualities (for the generous nature of a well-bred dog denies affinity with any such) although the derivation of the first word did certainly come from him, are very near, if not exactly, synonymous. Yet I must say, that the *sarcastic* gentleman, who, when at club, lies close to give his neighbour a *biting* answer if he can, will not confess himself a *cynic*; which in common and corrupt use, seems to imply misanthropy and distance from mankind, rather than ill-humour when among them. The *snappish* housekeeper meanwhile, that gives short answers to the poor visitant niece, and *tauntingly* notices her low-bred children's gross avidity for cakes they cannot be supposed to get at home, seems the domestic likeliest to bear rule in the establishment of a *snarling* old bachelor, whose reviling humour, in the last stage of life, drives even his dependent relations from the door, and leaves him in the end a prey

in *Titus Andronicus*, the Tribune Marcus remarks that,

« To *weep* with them that *weep*, doth ease some deal. »

Dryden, speaking of a young lady, says:

« ————— Her head declined

« Like a fair flower surcharged with dew she *weeps*. »

C.

to still meaner animals than they; hirelings and servants who, knowing well his temper,

Improve that heady rage with dangerous skill,
And mould his passions—till they make his will.

CURIOUS, INQUISITIVE, ADDICTED TO INQUIRY.

These adjectives are not strictly synonymous in conversation language; their approach towards each other is nearer in books, where the more serious sense is adopted. The man, indeed, who feels as if complimented, by being styled a philosopher *addicted to inquiry*, is but little delighted at seeing himself classed among those *inquisitive* mortals, who are miserable if any transaction, however trifling, chance to escape their spirit of petty research, and more *curious* than useful investigation. These diligent gentlemen, who make anecdote their study, and an intimate acquaintance with every body's business but their own, the sole source of their best pleasures in society, are the people we call *inquisitive*, and in the language of low females, *Gossippers*; a word taken from the sponsors to a baby at his baptism, because much chat is supposed to be going forward at a christening. *Inquisitive* they certainly must be, as to obtain facts of this nature many questions must be asked; and he who relies for reception at one house, only upon his skill at finding what is done at another, will,

C.

after a short triumph, run much hazard, I fear, of being shut out of all.

Scire volunt secreta domûs, atque inde timeri.

And who can blame a general indignation felt against the spies of human kind? Every excellence may be perverted to a defect, nay to a crime, as every food may by some process be turned into poison; and I have been told that 'tis in the power of chymistry to extract a spirit from a common loaf of bread, so acid, that coral, and even gems, may be dissolved in it. Let the man born useful and insipid tremble as he reads, and fear lest a genius for *curious* research and honest enquiry into moral life may, if indulged, lead people on degenerating, as it is further followed, into a restless and *inquisitive* spirit, fatal to others peace, productive of none to the possessor. He who attends to characters too much, learns to accommodate his eyes to minute objects, and his mind too: like him who peeps through microscopes all morning to view the down upon an insect's wing, while an eagle soars over his head unnoticed in the clouds. It was thus the great Lord Verulam suffered his servants to plunder clients with impunity, while he diverted himself with watching the many changes in a thief's complexion, and valued himself on knowing, at whatever distance, the looks of a creditor, a borrower, or a lover.

D.

DANGER, PERIL, RISK, HAZARD,

Can scarce be reckoned as strictly synonymous with any of the ensuing substantives, unless *peril*, which is a word seldom pronounced at all, except upon very serious, or wholly ludicrous occasions. Much of our English humour consists in taking a heavy word for a light purpose; and were a lady to resist a journey to Lisbon, alleging gravely the *perils* of the deep, all would laugh, although the *hazard* is surely something. But *danger* and *risk* are conversation words, the others not; and that the first is capable of sublime imagery, and majestic loftiness when used in poetry, Collins's fine verses are a proof.

Danger! whose limbs of giant mould
No mortal eye can fixed behold,
When forth he stalks a hideous form,
Howling amidst the midnight storm;
Or throws him on the ridgy steep
Of some loose hanging rock to sleep—

Substitute any of the other words for it, you convert the passage into deformity, because they will not, as that does, admit personification. *

* The aspiring man, spurred on by ambition, fears no *danger*; leaves to *hazard* his health and happiness; runs every *risk* to attain his end, and does it at his *peril*.—T.

D.

TO DEFY, TO CHALLENGE.

These words are synonymous when applied to a single combat between particular people; but the first verb is vastly more comprehensive than the second. Antony *challenged* Augustus to commit the fate of universal empire to his single arm, conscious that in such a contest (as his opponent easily discovered) the advantages lay all against Octavius, who, for that reason, laughed at his proposal, and, with due dignity, *defied* such empty menaces. A man, whose situation is wholly desperate, may indeed *challenge* the seven champions if he chooses, without fear of losing the victory, because no loss can set him any lower: but who is he that would be mad enough to enter the lists?

Our two words were not ill exemplified in a very different line of life, when a flashy fellow, known about London by the name of Captain Jasper, some twenty years ago, burst suddenly into the Bedford Coffee-house, and snatching up a hat belonging to some one in the room, cried out: « whoever owns this hat is a rascal, and I *challenge* him to come out and fight. » A grave gentleman sitting near the fire replied, in a firm, but smooth tone of voice: « whoever does own the hat is a blockhead, and I hope we may *defy* you, sir, to find any such fool here. » Captain Jasper walked to the street door,

D.

and discharged a brace of bullets into his own head immediately.*

TO *DECENERATE*, TO LAPSE FROM A BETTER TO A WORSE STATE, TO GROW WILD OR BASE, TO PEJORATE.

The first of these is the true expression, from which the others do in earnest only *degenerate*, or tell by periphrasis merely what that verb gives in a breath: for things may grow worse and worse, *pejorating* every instant; yet if the parent stock was worthless, our first word is no longer of use. Nero and Domitian, for example, were depraved; but Commodus and Caracalla added *degeneracy* to every other vice: and although the naturalists do dispute whether animals or vegetables are capable of *degenerating*, they are but little inclined to neglect their barley till it *grows wilder and baser*, and becomes oats in their field: much less do they delight to see their wheat turn darnel, as it undoubtedly will if care is not taken, which every farmer knows. Another set of philosophers hold

* To *challenge* is often used in a different sense; a foreigner will, therefore, not be displeased to see it almost synonymous to the verb *to claim*. You *challenge* that book as yours, but I defy you to prove it. It means also *to accuse*, *to object* to a person on account of partiality. He *challenged* one of the jury, supposing him to be a friend to his adversary.—G.

D.

a perpetual *degeneration* of the human species; and a well-known writer supposes Helen, when Troy was besieged for her sake, to have been at least eight feet high; while the Oriental Jews hold an opinion that proves *her* much *degenerated*, when they represent Eve the mother of mankind so tall as that, when she lay down to repose herself on the peninsula of Malacca, her heels rested on the island of Ceylon.

TO DEROGATE, TO LESSEN THE VALUE OF, TO DISPARAGE.

These verbs are nearly synonymous, only the first requires an ablative case after it, the last an accusative; the middle one is a circumlocutory phrase. An example might easily be made to run thus, connecting in some measure this article with the preceding. When Bolingbroke gave the world his idea of a patriot king, the author was well known to be a man much disaffected to the then present government, loose in his principles, and a professed contemner of the Christian system; yet could he find no purer model of true patriotism in monarchic life than our glorious queen Elizabeth, whom he holds forth as a pattern of princely excellence. Since it has been the mode, however, to *disparage* royalty, all the petty pens have been blunted with endeavours *to lessen the value of* her kingly virtues, and *derogate* from her understanding

D.

by charging her with weakness in imagining herself handsome, merely because she wished if possible to add the influence of a woman to the authority of a sovereign: while the noble writer just mentioned, whom all mankind consider as a consummate politician, saw clearly, and says in her praise boldly, that she had private friendships and acknowledged favourites, but that she never suffered her friends to forget she was their queen, and when her favourites did, she made them *feel* that she was so; for, adds he, decorum is as necessary to preserve the esteem, as condescension is to win the affection of mankind. Condescension however in its very name and essence implies superiority. Let not princes flatter themselves therefore; they will be watched in private as much as in public life; and those who cannot pierce further, will judge of them by the appearances they shall exhibit in both. As kings then, let them never forget that they are men; as men, let them never forget that they are kings. *

* Lord Bolingbroke says in another place, « A king inspired with real love of his country is inestimable, because he, and he alone can save a state whose ruin is far advanced; but it is by his dignity and courage he must save it, not his *degradation*. The utmost that a private man can do, who remains untainted by general contagion, is to keep the spirit of virtue alive in his own and perhaps a few other breasts; to protest against what he cannot hinder, and claim what he cannot recover; and if the king

D.

DESPONDENCY, HOPELESSNESS, DESPAIR,

Form a sort of heart-rending climax rather than a parallel--a climax too which time unhappily scarce ever fails of bringing to perfection. The last of the three words implies a settled melancholy, I think, and is commonly succeeded by suicide: very absurdly, sure, as *our* country, where 'tis asserted the sin of self-murder most obtains, is the country whence *hopelessness* is more completely banished than from any region under heaven.

So many vicissitudes of fortune, so many changes, so many chances to repair a broken property occur in England, that a man is blameable here even for *despondency*--unpardonable if he gives way to *despair*: while sentimental distress is perhaps harder to endure here than in several places, and female resentment may be reasonably high in proportion as 'tis fatal. A woman deserted by her lover is not in fear of being forsaken by the *herd* in cities where less observation watches the conduct of social life; but while her name is bandied about by every mouth, her figure caricatured in every print-shop of *London*, poor Olympia, we say

makes himself a private man, *he* can do no more: whereas from the keystone of the building we expect that which alone can restore it to firmness and solidity."

D.

has appeared to be in a state of grievous dejection, ending in sad *despondency* indeed, since her lover's open and ungenerous desertion: his recent marriage with a lady, inferior in every thing but fortune, might have been expected to cure her long permitted passion, by shewing her at length the *hopelessness* of being his. But a friend called at my house to day, and told the servants, that the news coming abruptly when her nerves were already in a shattered state, and her weak health sinking apace under the first blow, this aggravation of an unprovoked injury threw her by its narration into a fit of *despair*, from which the worst consequences may be expected.*

DISCOURSE, TALK, CHAT, CONFERENCE, AND CONVERSATION.

These substantives, if not quite synonymous, are at least very closely allied; although the verbs which derive from them spread wider and keep a greater distance. For we *converse* together familiarly, we *confer* seriously; while *chatting* means

*Shakespeare, in his *Richard II.* makes the Queen say:

———— « I will *despair* and be at enmity
 « With cozening hope: he is a flatterer,
 « A parasite, a keeper back of death,
 « Who gently would dissolve the bands of life
 « Which false hope lingers in extremity.»

This is certainly a strong instance of *despair*; but that

D.

mere frivolous and good-humoured intercourse to amuse ourselves and our companions at a small mental expense. A cluster of petty sentences might easily be formed so as to bring the five substantives at the head of this article close together, and even in some way connect them with the last.

EXAMPLE.

In order to facilitate the good office, which although painful I had taken upon myself as a duty, namely, the reconciling of my brother and his wife, who I understood were on the very verge of parting, and had not spoken to each other for a fortnight past, I thought it right in the first place to obtain a *conference* with him in private; and having gathered, not without difficulty, from his repugnance to all *discourse* upon the subject, that after all his loud complaints last winter, and more unpleasing sullenness the beginning of this year, there was in fact nothing to lament at last, but her extravagant turn and insolent temper, qualities which, however insupportable to an English husband, cannot injure female delicacy to be even

original author abounds in original ideas. In *Coriolanus*, that warrior tells the Plebeians, upbraiding them for their cowardice :

« Let every feeble rumour shake your hearts !

« Your enemies, with nodding of their plumes,

« Fan you into *despair* ! »

D.

openly protested against, and complained of; I chose to hold my purposed *talk* with the lady, in company of her own particular friends, and above all, her father, that so no misrepresentations might be made of my behaviour; and during the course of such a *conversation*, I doubted not, could I once get them in familiar *chat*, that the whole truth might be obtained, and a final end put to these domestic feuds that have so disgraced my brother's choice, and made me daily and deeply regret his leaving the tender Olympia for this haughty dame, who brought a larger fortune certainly, but with it such a train of pretensions as would tax a larger income to support.

DISSOLUTE, LOOSE, UNRESTRAINED, RIOTOUS.

The hot and cold fits of an ague do not succeed each other with more certainty than does a long series of melancholy hours, and thoughts follow hard upon a course of *dissolute* living, and *loose* manners. The last word is not exactly synonymous with the other three; for although the person who resists all order, and insists on leading an *unrestrained* life, commonly breaks out into a *riotous* conduct, he may from the same principle sink into sloth, and melt in mere voluptuousness, when all ties that held him to duty and decorum are dissolved. This, however, de-

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D.

pende merely on the state of his health and nerves; for when principle is removed, instinct must govern: and let us recollect that in man to whom reason was given, and religion revealed, the quality of instinct is much lower than in brutes, where *that* alone was bestowed as a sufficient guide. No man could find his way home, like his lost spaniel, without a tongue to inquire it; no man could find the methods of escape which present themselves to a coursed hare, when she turns short in the middle of a steep declivity, and by so doing disappoints the dog, whose impetuous speed and length of body hurry him as it were over her, down to the very bottom; while she mounting the hill, dips on the other side of it, and is safe. But human creatures, *unrestrained* become not brutes; they become something worse; as milk turns to poison if put out of its course, and instead of being swallowed by the mouth, is injected into the veins.

DISTEMPER, MALADY, DISEASE, DISORDER, INDISPOSITION.

Foreigners, if not warned, or as they always call it, *advertised*, are apt to use the second of these words too frequently, being seduced away from the others by its derivation. It has however a sound of affectation with it when pronounced on slight occasions, as *distemper* conveys (I know not very well why) a gross idea; while *malady*

D.

seems a phrase now wholly bookish ; although we say that Hortensia since the small pox has laboured under an *indisposition* so constant, that her friends fear it will at last end in an incurable *disease*. Such *disorders* are indeed less dreadful than that contagious one, which, before the use of inoculation was known, kept half the men and almost all the women in perpetual terror ; and may be justly ranked among the most horrible complaints and dangerous *maladies* incident to human nature : nor can we easily be excused the sin and folly of carrying it to countries where it is yet unknown, making depopulation the sad consequence of discovery.*

DROLL, COMICAL, GROTESQUE.

The first of these words was long used in our language as a substantive, but grows obsolete as such in conversation, where it takes the French sense now exactly, and is synonymous to every epithet that expresses coarse mirth divested of all dignity, and fittest for buffoons. Some time ago

* *Disease* and *distemper* imply particular *disorders*, with this difference, that *disease* is more applicable to man, *distemper* to brutes.

The King, in *Hamlet*, says :

« ————— *Diseases*, desperate grown,

« By desperate appliance are relieved

« Or not at all.»

D.

it was in constant service as a verb ; but in these days we do not say a man *drolls* upon his neighbour's foible , but how *droll* he is when he so entertains the company. I would observe , that people met together on purpose to laugh , and to be wantonly or idly merry , should at least be attentive in the choice of subjects to exert their fancy upon ; as nothing is more easy than to be *comical* , if the imagination is permitted to excite *grotesque* images upon topics particularly grave , and rationally serious , and I trust it is for that very reason these *droll* gentlemen commonly choose those subjects for ridicule ; because the very opposition suffices to create the merriment , at slight expense of humour , wit , or learning , in such talkers ; who , by mere knowledge of the clear obscure in conversation , force out strong and immediate effect , with little or no merit. Less innocent and not more valuable to those that excel in letters , life and languages are such pretenders , than is the Panorama viewed by painters , a mere deception , *ad captandum vulgus*. We must confess , however , that neither vulgar nor elegant minds are diverted with the same kind of *drollery* in different countries , where , whatever is merely *comical* , depends much upon the habits of life ; and the famous story of Italian humour will scarce make an English reader laugh , perhaps , although it is a sort of standing joke with *them*. I will insert

D.

it, because to many of my country people it may possibly be new, and is certainly the fairest specimen of *grotesque* manners in a nation that admits of infinite familiarity from servants and low dependants, such as obtained in England a century ago, when the consequences of such kind of behaviour were not as they would now be, destructive to decorum, and even dangerous to society. « A noble Florentine had ordered a crane for dinner; but his cook's sweetheart coming in hungry, he cut off a leg for *her*, and sent the bird to table with but one: his master, in a passion, called him up, and asked him if cranes had but one leg? But one, Sir, replied the fellow with great presence of mind, and your excellency never saw those animals with two. Did I never indeed? said my lord, still more provoked: order the carriage to the door directly. The open chaise was brought, and the cook put into it by his master's direction, who, seizing the reins, drove him to the neighbouring lake, three miles from the palace, where stood numbers of cranes by the water-side, as is their custom upon one leg, with the other drawn up under their wing. Now look, Sir, said the cunning fellow, they are all so, you may perceive; not one of them has more than one leg. You are impudent enough, replies the nobleman, we shall see presently if they are all lame: and suddenly crying *Hoo! hoo!* away scampered the

D.

for powers of this kind, at the Meuse Gate, in London, where, having made a mock quarrel, and stripped himself as if intending to fight, previously collecting a small circle to see the battle, he suddenly sprung over his antagonist's and spectators' heads, and *tumbling* round in the air, lighted on his legs and ran away, leaving the people to gape. When the well-known Buffo di Spagna, or Spanish buffoon, who delighted to frequent such exhibitions, was asked what person he thought to be the first *tumbler* in the world? he archly replied, « marry, Sirs, I am of opinion that it was *Lucifer*; for he *tumbled* first, and *tumbled* furthest too; and yet hurt himself so little with the *fall*, that he is too nimble for many of us to escape him yet. »*

DROWSY, SLEEPY, INCLINED TO SLUMBER.

Of these lazy adjectives, the first is most poetical, the second most familiar, and the

* To give an example for the verb to *fall*, we shall quote seven lines of Shakespeare: Cardinal Wolsey, in *Henry VIII.* says:

« ————— O, how wretched
 « Is that poor man that hangs on Princes' favours!
 « There is, betwixt the smile we would aspire to,
 « That sweet aspect of Princes, and our ruin,
 « More pangs and fears than wars and women have;
 « And when he falls, he *falls* like Lucifer,
 « Never to hope again. »

D.

third most proper, if we speak seriously of a person disposed to lethargic habits, and labouring under preternatural inclination to *slumber*. *The Palace of Sloth, in the Lutrin de Boileau*, affords more variety of these leaden epithets than one would have thought could have been brought together; and the last lines remain yet in possession of unattainable excellence, 'spite of all efforts to imitate and surpass it, when the goddess,

— « Lasse de parler, succombant sous l'effort,
« Soupire, étend les bras, ferme l'œil & s'endort.»

Our Dr. Garth, it is true, in his *Dispensary*, has introduced King William's praises as destructive of *sleepiness*, after the French poet; they want, however, the grace of novelty. * Pope's lines in *The Dunciad* are better, when Dulness proclaims a

* Certainly Dr. Garth's description of sloth deserves a place in this philological work. He describes him thus :

« The God of Sloth in undisturb'd repose,
« Upon a couch of down supinely nods :
« A careless Deity !
« His leaden limbs at gentle ease are laid,
« With poppies and dull night shades round him spread.
« No passions interrupt his easy reign,
« No problem puzzles his lethargic brain ;
« But dull oblivion guards his peaceful bed,
« And lazy fogs bedew his thoughtless head.
« Thus at full length the pamper'd monarch lay,
« Batt'ning in ease, and *slumb'ring* life away. »

D.

reward to those who could keep their eyes open while some stupid books were to be read by drony souls, with a uniform monotony of voice, and says:

If there be man who o'er such works can wake,
Sleep's all-subduing pow'r who dares defy,
And boast Ulysses' ear with Argus' eye;
To him we grant our amplest pow'rs to sit
Judge of all present, past, and future wit.
Then mount the clerks, and in one lazy tone
Thro' the long heavy painful page drawl on;
Soft creeping words on words the sense compose,
At every line they stretch, they yawn, they dose;
And now to this side, now to that they nod,
As verse or prose infuse the *drowsy* god.

But I will hasten to conclude a synonymy so oppressive, lest in an evil hour my own book prove one of her favourites.*

DRUNKENNESS, INTOXICATION, EBRIETY.

An odious synonymy to women, and foreigners from climates where the country's warmth needs

* We find something paradoxical on the word *drowsy*, in Shakespeare. Biron, in *Love's Labour Lost*, says:

« When Love speaks, the voice of all the Gods
« Makes heaven *drowsy* with the harmony. »

One of the many commentators has thus explained it :
« When *love* speaks, the assembled Gods reduce the element of the sky to a calm, by the harmonious applause
« of this favoured orator. »

D.

no additional or factitious fire. It is meantime a melancholy reflection which we read in *Salmon's Gazetteer* (a book somewhat too hastily thrown by) how the inhabitants of almost every country possess some plant become peculiarly dear to them for its powers of producing *intoxication*. The vine and poppy, are not always used as cordials or paregorics, but a temporary *drunkenness*, or durable *ebriety*, are the effects proposed. Nor is the brute creation unwilling to participate in the vices of humanity. A game-cock will eat toast dipt in strong beer with infinite delight, as feeders know full well, when they instigate the noble creature to his ruin; and the custom of giving an elephant opium-balls when he goes out to war, has always been known in the East, where that drug gives heightened spirits, not inclination to slumber as here: perhaps because *there* they possess the purest parts of a juice flowing spontaneously from the wounded plant; while *we* are contented with the meconium produced by beating and squeezing the leaves and stem, and draining the dregs off for use. In countries, however, where there are neither betle, nor coculus Indicus, no deleterious vegetable can be found, Man, unable or unwilling to endure reflection upon his own existence, afraid of his reason, and desirous to drown it (as says the old book of relative geography) finds out a method of making himself *drunk*, by being

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D.

placed upon his head by his companions, who twirl him round and round, while he stopping up both his ears with his fingers, becomes, as he wished, *intoxicated*.*

DUCTILE, FLEXIBLE, SOFT, YIELDING, PLIABLE, MALLEABLE.

The first of these is, I know not why, chiefly appropriated by books, and even used more when writing about things than persons, though Addison, whose style in *The Freeholder* approaches to colloquial, mentions a *ductile* and easy people not difficult to be worked upon. I think the word very happy when applied to temper; however the hard and solid wise-ones of this world despise a *flexible* disposition, and take advantage of a *soft* and *yielding* one. *Pliable* seems referable more to body than to mind: we say rightly, that in youth the limbs are more *pliable*, and any little distortion easier set to rights than when the figure has attained maturity; but, without a *ductile* mind, no labour of the teacher can produce much fruit of knowledge in the learner, who, instead of hardening himself in his own opinion with inflexible

* Shakespeare makes use of the word *drunk* figuratively; Juliet says to Romeo:

« My ears have not yet *drunk* a hundred words

« Of that tongue's uttering, yet I know the sound—

« Art thou not Romeo, and a Montague? »

D.

persuasion that he knows best, should remember that the noblest of all metals, gold, is the most pure and at the same time the most *malleable* and most *ductile* of any.

I have omitted *tensile* on the list, although perhaps as good a word as they, only because it is out of use in talk, and chiefly found in works of art, as chymistry, &c.

DULL, STUPID, HEAVY.

Of the first upon this flat and insipid list Mr. Pope has greatly enlarged the signification, and taught us to call every thing *dull* that is not immediately and positively witty. This is too much surely; and indeed one finds it received so only in *The Dunciad*, or in the *Essay upon Criticism*. Information may be *heavy* sometimes without being *stupid* or *dull*; its own weight of matter may render it so; and he who conveys useful knowledge should neither be mocked nor slighted because he happens to be unskilled in the art of levigating his learning to hit the strength or rather feebleness of moderns to endure it. There is, however, a kind of talk that is merely *heavy*, and in no sense important. Such conversation has been lately called a *bore*, from the idea it gave some old sportsman originally, I believe, of a horse that hangs upon his rider's hand with a weight of *stupid*

D.

impulse , as if he would *bore* the very ground through with his nose, tiring the man upon his back most cruelly. The cant phrase used at those public schools , where they call a boy who is not quick-witted , and cannot be made a scholar , a *blunt* , is so good , that I sigh for its removal into social life , where blunts are exceedingly frequent and we have no word for them. Dullard is out of use ; we find it now only in Shakespeare.

DUMB, SILENT, MUTE.

The first of these, not strictly synonymous adjectives, implies original incapacity, or sudden deprivation of speech; the others allude to volition: a man *chooses* to be *silent* and sit *mute* in company, though not *dumb* by nature; he has perhaps nothing to say, and makes a virtue of necessity, or lies *perdu* to watch the talk of his companions, and turn it into ridicule where he is more familiar; or he writes down what other people are saying, and publishing his paltry farrago a dozen years afterwards, gains money for his treachery, and praise for his knowledge of anecdote; or like Humphrey Gubbins in the old comedy, keeps *silent* in the parlour, whilst in the kennel he is loudest of them all. The last word, when it turns substantive, expresses the Turkish slave, who in his earliest years had his tongue cut out by the bar-

D.

barous ministers of despotism to ensure *silence* concerning their intrigues, &c. The second and third, however, are somewhat too nearly related, though Milton joins them in poetic union, scarce allowable in common conversation:

And the *mute Silence* hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of night.*

DURABILITY AND DURATION,

Are essentially and metaphysically different, yet a foreigner may find them now and then used as synonymies in common conversation, or fancy he finds them so used when a philosopher tells him that sublunary happiness is of short *duration*, because, in the world itself, there is little *durability*. Now it is evident that could these words even be changed for each other without impropriety, yet would such a transposition be no proof of their synonymy. They are two distinct qualities belonging to our terraqueous globe and its contents, among which very few have the *power of long continuance*, the thing implied by *durability*, a term merely relative indeed; for although rocks and mountains certainly possess it in a degree beyond trees and

* By *mute*, is understood incapability of speech; by *silence*, a voluntary forbearance.—T.

“Be check'd for *silence*, but ne'er tax'd for speech.”—S.

D.

lakes, yet is no material mould endued with capacity of *duration*, because *that* word implies eternity; nor can a just idea of that be obtained by or from the permanent parts of space, but rather from the fleeting and perpetually perishing parts of succession. Such an imperfect notion is at least the truest we can form, while confined in our present house of clay: a better will doubtless present itself to us, when fixed in a state of immortality; when, though ideas shall multiply and succeed each other *ad infinitum*, none shall perish; but *duration* shall be acknowledged though *decay* shall be no more; an idea as difficult for a finite creature to comprehend as to express. It is not, however, necessary to think very acutely or reason very profoundly, in order to deny their pretensions to common sense, who would attribute perpetual *duration* to a world which contains nothing within it of great *durability*, who see all its parts in a perpetual flux, and yet pronounce the whole to be eternal, and appropriate to matter which is in hourly decay, that power of *duration* belonging only to pure and true spirit, which, not consisting of any parts at all, can be separated only by creative power, and *that* in a manner beyond our comprehension.

DUSKY, CLOUDY, OBSCURE,

Is the spot we inhabit, using these adjectives in a literal sense, according to their just and natural

E.

synonymy: *dusky*, *cloudy*, and *obscure* will of course be our reasonings on subjects above our powers of understanding; for so in a figurative sense we accept these epithets most expressive of that which is acknowledged most difficult to express, *unintelligibility*, half-comprehended notions of half-distinguished, indistinct ideas, like silent shadows fleeting by in a *dusky* night, when *cloudy* vapours conceal the moon, and an *obscure* cavern exhibiting total blackness is all which convinces us that we enjoy even partial illumination. But too much of these gloomy synonymies.

EAGERNESS, EARNESTNESS, VEHEMENCE, AVIDITY, ARDOUR
IN PURSUIT.

These vary with their theme. A man is said to follow pleasure with *eagerness*, to seek knowledge with *earnestness*, to press an argument with *vehemence*, to thirst for power with *avidity*, and drive a flying enemy before him with *ardour of pursuit*. The first term and the fourth are closest in affinity, and are, if not wholly, very nearly synonymous; as *eagerness* implies haste to devour, and *avidity* is only a stronger expression to the same purpose. All these may, however, be brought close together without tautology. In last Tuesday's long pleadings, we say for example: Berosus really spoke with such a solemn *earnestness*, that as my

toot	
II	II
foot	foot
I I	I I
toot	toot
II	II
foot	foot
I I	I I
toot	toot

E.

opinions were unsettled at entering the hall, my heart confessed the powers of oratory, and caught his *ardour* for the punishment of crimes, so contrary to the true spirit of benevolence and peace: but when Sempronius standing up pressed the same cause, my feelings recoiled from *eagerness* so desperate, that it seemed rather gross *avidity* for the blood of an unhappy fellow creature, though criminal, than a zealous care for preserving the rights of humanity undisturbed.

EGREGIOUS, EMINENT, REMARKABLE, DISTINGUISHED.

These, although similar, are not synonymous; for although a lady may be *distinguished* from the common herd as a pretty woman, she need not for that reason be celebrated as an *eminent* beauty; and if she does not think fit to render herself somewhat *remarkable* for the superior elegance of her dress, it is by no means necessary that she should be an *egregious* fool to every new fashion; altering and changing after the caprices of others less fit to lead the way than herself.

It is said too, with propriety enough, that Umbra is a fellow of so little original consequence, that sighing to be *distinguished* he is obliged to make himself *remarkable* by imitating the manners and even the foibles of his more important friends, and by lamenting in himself some errors which he never

E.

committed, and some faults he was never known to possess. This is like a child who climbs on an ant-hillock to make itself *eminent*: nor can poor Umbra, with all his endeavours, procure to himself any higher character from society, but that of being, as Iago says, *egregiously* an ass.

ELABORATE, WELL-WROUGHT, HIGHLY FINISHED.

The first of these is the elegant word which the others explain by periphrasis. We say an *elaborate* work usually commands respect, while another less *highly finished* steals away our fondness. What I wrote fastest, Pope tells his friend in confidence, always pleased best; yet was Pope's peculiar forte rather correct nicety than bold excellence. If, however, we use the first word for a poem, it is better when speaking of mechanic art to take up the second or third. A table neatly inlaid we praise by saying how *well wrought* it is; and commend the polished silver plate, by observing that it is *highly finished*. It may be here observed, that workmanship, properly so called, is carried to its acme of ingenuity in England, superior to any country upon earth; while German artificers are infinitely beyond Italian ones, who seem not to be endued with patience sufficient even to desire perfection, being contented the moment strong effect has been produced. The har-

E.

mony of German music is for that reason far more *elaborate* than any thing we can find in the simplicity, animated by genius, of the Italian schools, where the effect is confessedly more powerful.

TO ELECT, TO SELECT, TO CHOOSE.

These verbs, though nearly synonymous, are yet appropriated in the language of conversation, where a lady will tell you that she has no power to *choose* her own partner even in a dance, but must wait till the master of the ceremonies has gone round to *select* among the gentlemen present one for that purpose. If he is of consideration in the country, and likely to be *elected* member of parliament for the borough at his father's death, she will notwithstanding be well enough pleased with his *choice*, and her mother will take tickets next season for the master's benefit-ball, to shew her gratitude for this mark of his attention, and to secure its continuance till her daughters are disposed of.

TO ENDURE, TO BEAR, TO SUPPORT, TO SUSTAIN,
TO UNDERGO,

Are very near to an exact synonymy; only that the first verb implies somewhat of patience, which the others do not, and I feel too as if the last was more of an active quality than the others.

E.

We may observe, for instance, that tranquil and sedate spirits *endure* afflictions of the mind which strong and vigorous imaginations can scarcely *undergo*; as in bodily distresses, experience has informed us, that the robust and able mariner is less capable of *sustaining* himself in a famine, and *bears* to be put on short allowance with less power to *support* the change than men more feeble by nature: the truth is, he requires more food, and the loss of it destroys him much sooner. Those seamen who came across the Atlantic with the brave Captain Inglefield, in an open boat, were the weakest sailors of his crew; the strong ones died of hunger; and it may be remembered that a woman came out alive of the black hole at Calcutta, where so many men perished for want of air and water.*

ENEMY, OPPONENT, ANTAGONIST, ADVERSARY, FOE.

The English are sometimes laughed at by other nations, because with us these words are not as with them, perfectly synonymous. The second and third however are best used, to express immediate and particular contest, though, perhaps,

* It is impossible *to undergo* so many fatigues; *to bear* such injuries; *to endure* the scorching rays of the sun; *to sustain* life in such a distress; *to support* one's spirits under the weight of so many misfortunes.—G.

* *

ENC||CUE ENC||CUE ENC||

* * * * *

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ENC||CUE ENC||CUE ENC||

* * * * *

E.

without any personal ill will ; the first , fourth , and fifth denote resolute and lasting enmity. Those who cannot conceive opposition without rancour, or struggle without malevolence , must be taught by a trifling example. For though Tancred was my *opponent*, says a true Briton, when we contested the county election two years ago , and each party delighted in whetting their favourite against his *antagonist* with absurd eagerness and empty passion , as all that violence and fury was but intended to serve a transitory purpose , I do not see that we need be settled *enemies* for this reason ; but if the foolish fellow will be an *adversary*, let him at least be an open and declared one, not a silent, private, or insidious *foe*.*

This last substantive is, I think, peculiarly energetic , and happily applied in Otway's finest drama : no one, who remembers Barry, can forget the general shudder when he said,

I've heard how desperate wretches like myself
Have wander'd out at this dead time o' night
To meet the *foe* of mankind in his walk.

VENICE PRESERVED.

* « I rather wish you *foes* than hollow friends , » says King Edward to Pembroke and Stafford, in Shakespeare's *Third Part of Henry VI*.

E.

ENTERTAINMENT, AMUSEMENT, DIVERSION, RECREATION,
PASTIME.

These agreeable substantives, never in such use as now, are of various descriptions, though still approaching to synonymy. The first has a metaphorical reference to hospitable treatment, and the fourth to a restoration of the body's exhausted particles by food: I should, therefore, willingly, in intellectual cases, consider agreeable conversation as the most delightful *entertainment* to the mind, and a cheerful hour or evening's chat with intelligent well-bred friends, the most pleasant of all moments because spent in true *recreation*. One's ideas spring and shoot forth in a congenial soil with new and fresh vigour, while eager to imbibe the communication from those who impart it, and feel new powers rise in the soul at approach of the kindred attraction. Some other *pastimes*, however, must be admitted, or we should constrain life too much, and vary it too little. As a remedy to this evil, and in order to *divert*, or turn away our thoughts from too serious reflection, cards have been invented: but as they fatigue the mind with useless attention, in almost an equal or superior degree with many an art and science, while the body is chained down to a sedentary posture as completely as study could herself have detained it, I rejoice exceedingly that *our* Gothic ancestors have

CO 21S CO 21S

2 CO ST2 CO ST2 CO

CO 21S CO 21S CO

2 CO ST2 CO ST2 CO

E.

taught *us* in England, to draw the most animating and manly *amusement* from the sports of the field; innocent and cheerful pleasures, taken moderately in our neighbour's company and presence, the only *diversions* properly so called, that are at once natural and rational for humanity to exult in, as lords of the creation, to whom original command was given to replenish the earth and subdue its brute inhabitants, by cultivating the friendship of some, and entering into a league against others, whose destructive temper and disposition help to disturb the peace of the forest, and the warble of the groves.*

ENVY, EMULATION, RIVALRY.

Those writers who flatter human nature, no doubt, in order to mend it, by tempting their readers to merit praise so desirable, tell us that the two first of these are *not* synonymous, and I hope they are

* *Amusement* implies tranquil *entertainment*; *diversion*, tumultuous merriment; card-playing, concerts, plays, &c. are *amusements*; cricket, cudgel-playing, horse races, &c. are *diversions*. Some are so quietly inclined, as to find great *amusement* in reading; while others are of such a riotous disposition, as to imagine that all diversion consists in uproar and confusion.—T.

In Shakespeare's *Comedy of Errors*, the Abbess says:

« Sweet *recreation* barr'd, what doth ensue,
 « But moody and dull melancholy,
 « Kinsman to grim and comfortless despair.»

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E.

right. The first is however so black and detestable a vice, that I tremble to see any elegant head-dress given to cover and conceal the snakes under the pleasing appearance of *emulation*; and I am well persuaded that one cannot be too cautious of encouraging *rivalry* among children or young persons, lest the *emulation* we excite may degenerate into *envy*, and lest a progress in arts and sciences should be ill obtained at the too dear expence of purity and virtue.*

ESTEEM, VENERATION, REGARD, VALUE.

Though the second of these substantives does most certainly include all the rest, yet may they all subsist, and are actually oftenest found without it.

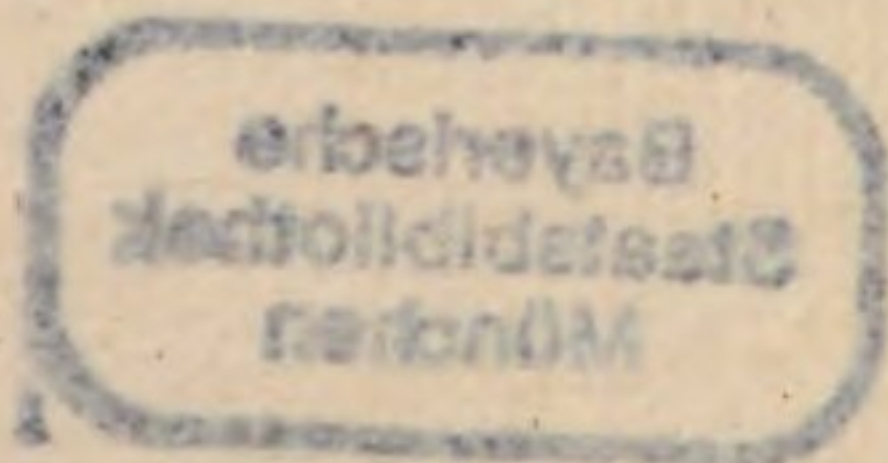
EXAMPLE.

Every man has in the course of a moderately long life, set, I suppose, an immense *value* upon some mistress little deserving his *esteem*, some servant who never merited his *regard*, or on some friend who had still fewer claims to his *veneration*; but it was the opinion of a wise man I once

* Men that make *envy* and crooked malice their nourishment, dare bite the best: and

«The venom clamors of a jealous woman

«Poison more deadly than a mad dog's tooth.»—S.



E.

knew, that the *regard* even of a great mind might be won without difficulty by skilful people, without any eminent qualifications at all, merely from a diligent application of those inferior ones that render some persons in the world useful if not absolutely necessary to others. This power is however better called influence, than any term in our synonymy; though we can scarce refuse them that of *value*, when those for whom all mankind have a just *esteem* cannot go on without them. *

TO EXCUSE, TO EXTENUATE, TO APOLOGIZE,

Are verbs very nearly yet not strictly synonymous, while it is surely not dishonourable to *apologize* for faults that will scarce admit *extenuation*; because the act of *apologizing* implies a half confession of the crime or error, while he who produces false motives as an excuse, or urges some flaw in his opponent's character by way of *exte-*

* We cannot have too great a *regard* for the ladies; it is what they expect, and are displeased if we neglect doing it; *value* arises from the intrinsic goodness of things.—T.

Shakespeare, in *Troilus and Cressida*, makes Ulysses exclaim:

« Nature! what things there are

« Most abject in *regard* and dear in use!

« What things again most dear in the *esteem*

« And poor in worth!»

E.

nuating the offence, designs that you should still think he was right from the first, and that you should even confess your misapprehension of his past conduct.

TO EXTEND, TO STRETCH, TO AMPLIFY, TO DILATE.

In a mere literal sense these verbs are each re-treating from synonymy, or connection with each other: for if gold for instance does admit easily of being *extended*, we can scarce call that *amplifying* which rather implies *diminishing* its parts, even in the very act of *dilating* them; although by dint of *stretching* them forward, space certainly becomes occupied in a longer not wider direction.

Speaking figuratively of writers or conversers, we say the man *amplifies* when he crowds superfluous circumstances around his story, in order to increase its importance by swelling its bulk; and that he *extends* himself on such a subject, when he wearies the readers or audience with drawing into length some trifling fact that naturally lies close and low; or when at the expence of solidity he *dilates* his arguments till they become diffused into feebleness, and evaporates all his meaning into air. The Queen of Dulness then sits in fullest majesty, when, as Mr. Pope describes,

Her *ample* presence fills up all the space,
A veil of fogs *dilates* her awful face.

E.

TO EXTOL, TO PRAISE, TO COMMEND, TO CELEBRATE.

It seems as if commendation stood lowest on this scale, if scale it is, and meanest, if we lay the words on a parallel line together; yet I believe it is generally understood that we *commend* virtue, while we *celebrate* knowledge, and that we feel disposed to *praise* a man's learning, whose genius we *extol*. Should this method of considering the verbs in question be approved, a foreigner might, after perusing what our greatest critic has thought fit to say of our greatest poets, be styled judicious for asserting among his own countrymen that Doctor Johnson *commends* Isaac Watts with delight, and *celebrates* with pleasure the superiority of Dryden; that he *praises* Pope and Addison with deliberate and calm esteem of their great merit, while Shakespeare's general powers and Milton's *Paradise Lost* are by him justly and zealously *extolled* above them all. *

* It is far more ridiculous, in my opinion, for a man to *praise* than *extol* himself; for we extol ourselves with a desire of hearing the esteem of others, which is a vanity one may look over; but when we are guilty of *self-praise*, it is done through the great esteem we have for ourselves, which is a pride insufferable.—T.

Agamemnon says, in Shakespeare's *Troilus and Cressida*:

« He that's proud eats up himself;

« Pride is his hour-glass, his own trumpet, his

« Own Oracle: and whate'er *praises* itself

« But in the deed, devours the deed in the *praise*. »

E.

EXUBERANT, REDUNDANT, SUPERFLUOUS,

Seem to run up into a climax of plenitude, best explained by a trifling example; as if one should say, what I have heard to be strictly true, that travellers going up the river Senegal, in order to explore the country, and enable themselves by experience to relate such effects as follow naturally the fervour of an African climate, found the grass and foliage on its banks so copious, and the flowers so excessively *exuberant*, that our sailors fainted from the *superfluous* fragrance; while the philosophical individuals of this discovering party attributed the lavish excess of vegetation not wholly to the penetrating warmth of a vertical sun, but to those enriching rains which are so *redundant* in that country at certain periods of the year.

EYE AND SIGHT

Are sometimes, in somewhat like a figurative sense, nearly synonymous. A foreigner will be shewn a prospect from Richmond Hill, or among the more contracted views round Bath perhaps, with these words: a pretty country here within the *eye*; reflecting possibly upon the stretch of *sight* required at Mount-Cashel, or that which from the first mountain beyond Pont Bonvoisin commands those extensive provinces of France, which seen for the

F.

first time create a strong surprise upon the mind, and astonish vision while they reach beyond it.

My *sight* grows weak, or my *eyes* fail me, is synonymous in common conversation; and Dr. Beattie says most wisely, that many a metaphysical dispute has grown out of the affinity of these two substantives, which sometimes may, and sometimes ought not to be used for each other. See *the Essay on Truth*, part ii. chap. 2, sect. 1. « *I see a strange sight, &c.* »

Quotation only mangles books like those: they should be read carefully, and read through; and in our days *should be got by heart*. *

FABLE, FICTION, APOLOGUE, ALLEGORY,

Are nearly allied, though not exactly synonymous, for the third, though a better word, is commonly sunk in conversation, and the first substi-

* Shakespeare, in *Titus Andronicus*, introduces both substantives in one line:

« For such a *sight* will blind a father's eye: »

In the *Two Gentlemen of Verona*, he makes Valentine declare, « Love has twenty pair of eyes: » and in *Much Ado about Nothing*, in the words of Claudio, gives this excellent advice:

« ————— In affairs of love
« Let every eye negotiate for itself,
« And trust no agent——

F.

tuted in its place : meantime we must remember that all the rest are included in the term *fiction*, which implies any tale not by the teller intended to be believed ; and among these *fable* or *apologue* is perhaps of highest antiquity, and *allegory* of more peculiar and appropriate invention. The first is, however, in general acceptation confined to that kind of writing which, in order to give poignancy to instruction, bestows character and language on brute or inanimate beings, deducing from their fictitious discourses some moral or some satire applicable to manners and to life. Æsop in ancient days, and La Fontaine in modern ones, have played the trick with most success ; and those who should seek distinction by the same method would gain now no praise higher than that of good imitators. The earliest *apologue* or *fable* upon record is Jotham's, preserved in Scripture, (see the book of Judges, chap. ix.) but the East was parent of *allegory*, and the story of the trees is an admirable work of fancy, considering the age he lived in, and his own peculiarity of situation. Menenius scarce composed a better, nine hundred and sixty years after, when the world had taken many deeper shades of colouring than in those old times when Greece herself was wrapt in a mist of *fable*, and nothing meets us *there* but Centaurs and Lapithæ as contemporaries (so says Bede at least) with Abime-

F.

lech or Thola, judges of Israel. When rebellious Rome was brought to reason by her old senator's wisdom, and the ingenious application of his *apologue* concerning the belly and the members, life was digested into another form; and Themistocles bore due sway over a highly polished state, though no one in it turned their eyes towards Italy, to view there the future ruler of the world. Our accounts meantime concerning the Hesperides, and the golden apples, fruit of those fortunate islands, and guarded by a *dragon*, may properly be styled *fictions*, founded as we now have reason to suppose upon the story of Eve's temptation by the *serpent*. Virgil's tale of the Harpies, and his description of Æneas's descent into hell claim the like appellative; they were allusions to the Eleusinian mysteries, no doubt, yet never meant to be believed or studied but as poetical *fictions*.* I know not whether Hesiod's beautiful invention of the Rise of Woman will be allowed me as strictly *allegorical*; if not, I recollect no ancient *allegory* anterior to that, which Phoenix, in the ninth book of the Iliad, relates to soften Achilles, where he tells him that

* Bishop Warburton says, that the description of Æneas's descent into hell was but an allegorical exhibition of the mysteries of Ceres and Proserpine. Voltaire and the Abbé Delille are of a contrary opinion. See the latter's notes on the 6th Book of the Æneid, just published.

F.

prayers are Jove's daughters, and how they have lame feet, wrinkled faces, &c.

Allegory seems in fact to possess herself of an exclusive mode of teaching truth by personification of qualities good or bad, and by

———— Giving to airy nothing
A local habitation and a name.

The best our English language can afford are dispersed up and down our periodical papers, *Spectator*, *Adventurer*, *Rambler*. The Visions of Mirza and the Mount of Miseries are incomparable pieces of writing in the first-named. The story of Sultan Amurath in the second. Wit and learning, Rest and Labour, are the admirable *allegories* of Johnson, who said the last of these (Rest and Labour) was his favourite composition among all that the *Rambler* contains.

Moore's Female Seducers too is exquisitely pretty; but I heard lately it was not Moore's work, but written by Broome, who furnished so many good verses and notes in the translation of *Homer's Odyssey*.

FAME, RENOWN, REPUTATION, CELEBRITY, NOTORIETY.

These rational objects of turbulent desire, these words which have prompted so many actions good and bad, are not, though all delight-

F.

ful, exactly synonymous. The first, however, is of no doubtful origin; *Græco fonte cadit*, and swelling to capacious size, while it retains its primæval purity, receives the rest as tributary streams into its bosom. *Celebrity* is of a weaker degree in strength, and narrower in extent; and as many a man finds it possible to obtain *celebrity*, which commands, and justly, the admiration of his own small circle, he sits content, nor stirs out of it to venture claims upon *renown*, for science, heroism, or virtue; leaving the trump of *fame* at liberty to convey names of more importance to future ages, and regions far remote. The third substantive upon this shining list is oftenest expressive of the point of honour. A soldier loses *reputation* if he linger in his tent at the hour of battle; a scholar, if he suffer himself to be suspected of publishing in his own name what was indeed written by another; and a trader, if he delay payment too long after the stated time. A woman's *reputation* is forfeited if she admit the other sex to privacy: thus we not say familiarly, such people have blackened their *fame*, or injured their *renown*, for most probably they never had any; and for their *notoriety*, that is disgracefully increased. But each individual has a *reputation* that is not only dear, but in our country indispensably necessary to his reception and well-being through the great jour-

F.

ney of life ; and he who tears or tempts it from him has his ruin to answer for.*

The epigram on this subject, so often quoted in gay company, is for all these reasons to be considered as false wit, because *fame* and *reputation* are not synonymous :

What's *fame* with us, by custom of our nation,
Is 'mongst you women styl'd your *reputation* ;
About them both why keep we such a pother ?
Part you with one, and I'll give up the other.

This however is an unequal venture ; a man may do well enough without *fame*, but how will the woman go on when she has lost her *reputa-*

* Mowbray, in Shakespeare's *Richard II.* says to the King :

« The purest treasure mortal times afford
« Is spotless *reputation* ; that away,
« Men are but gilded looms or painted clay.»

Good name is often synonymous to *reputation* ; and Iago, to work on the disturbed mind of Othello, repeats to him these expressive lines :

« *Good name*, in man or woman, dear my lord,
« Is the immediate jewel of their souls :
« Who steals my purse steals trash ; 'tis something,
nothing ;
« 'Twas mine, 'tis his, and has been slave to thou-
sands ;
« But he that filches from me my *good name*
« Robs me of that which not enriches him,
« And makes me poor indeed.»

F.

tion ? She may indeed be then good enough for the coward, the bankrupt, and the plagiarist, and as *notorious* as the worst of them.*

FAMILIAR, INTIMATE, OF EASY INTERCOURSE,

Are by no means synonymous ; for one may be *of easy intercourse* with all, and *familiar* to many, yet *friendly* to few, and possibly *intimate* (as I call intimate , having entire confidence and no thought concealed from the object of true intimacy) *with none*. Lord Bacon says, a man who has no friend had best quit the stage ; and I remember a man much delighted in by the upper ranks of society in London , some twenty years ago , who , upon a trifling embarrassment in his pecuniary affairs, hanged himself behind the stable door, to the astonishment of all who knew him as the liveliest companion and most agreeable converser breathing. What upon earth , said one at

* Pope says in his *Essay on Man* :

« And Cromwell damn'd to everlasting *fame*. »

Dryden , describing *fame* , in his translation of Virgil , places « Her feet in earth , her forehead in the skies ; » which comes pretty near to the « *Ingrediturque solo, et caput inter nubila condit* » of the Roman poet. A modern author makes this shrewd, but discouraging remark, in two lines :

« Men toil for *fame* which no man lives to find.

« *Fame* bears no fruit till the vain planter dies. »

F.

our house, could have made L. hang himself? Why, just his having a multitude of acquaintance, replied Dr. Johnson, and never a friend.*

FANCY, IMAGINATION.

These elegant and airy substantives are not, as one might at first suspect, wholly synonymous. A well-instructed foreigner will soon discern, that

* A slight or initial knowledge of any one constitutes acquaintance. To be *familiar* requires an acquaintance of some standing. *Intimacy* supposes an acquaintance supported by friendship.—T.

A *familiar* among the superstitious ancients was a demon supposed to attend at call; and in the *Second Part of Henry II.* Jack Cade moved at the speech of Lord Say, and determined to sacrifice him, exclaims:

“Away with him! he has a *familiar* under his tongue.”

Polonius gives this excellent advice to his son who is going to travel:

“Be thou *familiar*, but by no means vulgar.

“The friends thou hast, and their adoption tried,

“Grapple them to thy soul with hooks of steel.”

And a little further he tells him:

“Beware of entrance to a quarrel; but being in,

“Bear it that the opposer may beware of thee.”

But our notes would swell prodigiously were we to indulge the pleasing temptation to quote passages from Shakespeare: we refer, therefore, our readers to the third scene of the first act of *Hamlet*.

F.

though in poetry there seems little distinction, yet when they both come to be talked of in a conversation circle we say, that Milton has displayed a boundless *imagination* in his poem of *Paradise Lost*, transporting us, as it were, into the very depths of eternity, while he describes the journey of Satan and the games of the fallen angels; but that *Pope's Rape of the Lock* is a work of exquisite *fancy*, almost emulative of Shakespeare's creative powers, not servilely imitating him. An intelligent stranger will observe too, that, although we give sex very arbitrarily to personified qualities, he will commonly find *fancy* feminine, *imagination* masculine, I scarce know why.*

Sure in this shadowy nook, this green resort,
Imagination holds *his* airy court; **
 Bright *fancy* fans *him* with *her* painted wings,
 And to *his* sight *her* varying pleasures brings. ***

* Nor why *death* should be masculine; and *vice* and the *Ocean* feminine.

** A poet, in Shakespeare's *Timon of Athens*, extolling a painter's portrait, exclaims:

« ————— What a mental power
 « This eye shoots forth? How big *imagination*
 « Moves in this lip! »

*** Cowley, the Prince of our Lyric Poets says, that

« In a robe which does all colours show,
 « *Fancy*, wild dame, with much lascivious pride,
 « By twin camelions drawn, does gaily ride. »

But we invite the *amateurs* of descriptions to read that of

F.

FAREWELL! ADIEU!

Farewell! is applicable to whatever we take leave of; whilst *adieu!* being a more modern and more pious exclamation (meaning by ellipsis *à dieu je vous recommande*) should in strictness be applied only to human creatures. Though this rule is not rigorously observed either in books or life, it is not amiss that foreigners should be apprised of it, that they may at least know such a law exists, though hourly broken, as each word is popularly put by corruption in place of the other, by those very people who, if they recollect only the well-known song in *Handel's Oratorio of Jephthah* beginning

Farewell, ye limpid streams, &c.

will instantly feel, and upon reflection remain convinced, that *adieu* would have been less striking there, and less pathetic, just for this unsought reason, because it would have been less proper.*

our favorite *Fancy's Child*, Shakespeare, in *Romeo and Juliet*. Mercutio, to describe Queen Mab, who presides over dreams, says:

« She is the fairies' midwife, and she comes

« In shape no bigger than an agat stone

« On the fore finger of an Alderman.» Act i. sc. iv.

* Milton generally makes use of the word *farewell*:

« *Farewell*, happy fields,

« Where joy for ever dwells!»

And Mrs. P. in *the Three Warnings*, makes death bid

F.

FAT, FLESHY, PLUMP, WELL-FED.

The reason I have inserted these adjectives is chiefly to prevent foreigners from using them *quite* synonymously, though very closely allied; because we now and then, though rarely, apply some of them to vegetable substances, and say a *fleshy* cherry, if speaking about one the stone of which lies deep, it could not be called by any of the other words, unless *plump* perhaps, without manifest impropriety. A corpulent man or woman is said to be *fat*, when we have no mind to soften matters, and tell them that their *embonpoint* is agreeable; whilst *well-fed* is properly applied to a beast selling at market.* Corpulence certainly becomes a disease in some unfortunate individuals, when every thing tends to preternatural redundancy. But for the comfort of those who delight to see mind triumph over body, we

Dobson *farewell*, and not *adieu*:

« Neighbour, » he said, « *farewell* ! No more
« Shall death disturb your mirthful hour. »

A modern Poet, taking leave of Hagley Park, where Thomson wrote his *Seasons*, said :

« Ye gurgling hills, and silent shades, *adieu* ! »

* There is an old adage which perhaps alarms individuals when inclined to be corpulent :

« *Fat* paunches have lean pates, and dainty bits
« Make rich the ribs, but bankrupt the wits. »—S.

F.

have the famous miller of Billericay, in Essex, who, by dint of resolute temperance, or rather a strictly abstemious diet, did actually reduce himself from the enormous weight of twenty-nine stone to twelve only, as I recollect: thus by fasting, and inhibition of sleep, except for three hours in every four-and-twenty, bringing his person into the common size of mortals, and resuming his situation and duties of life, from which that intolerable bulk had for some years precluded him. And it is said, that a gentleman of fortune, encouraged by having heard of his wise resolution, is at this moment determining to follow so excellent an example. Let not, however, any thing which he does, or I say, tend to approve or even palliate a folly often committed by young ladies, who, to prevent their being called *fat*, ruin their health and beauty too, which best consists in *plumpness*, and which, when once lost, can never be restored.

FAULT, ERROR, OFFENCE, DEFECT, MISTAKE.

The use of these half similar, and sometimes nearly synonymous substantives may, perhaps, be taught to foreigners not disagreeably by the following honest address:

If in the course of this little work some few *defects* may be discovered, let not the *faults* be

F.

magnified into *offences*. Some *mistakes* will always happen from negligence, and some from *error*; but candid readers of every nation will be willing enough to weigh general usefulness against partial deficiency.*

FEELING, SENSIBILITY.

The first of these words has lately so encroached upon the territories of the other, that they now seem very nearly if not wholly synonymous; but it is the age for verbal nouns to increase their consequence, and from mere participles (so called, as every one knows, because they participate of both natures) they are going forward to become substantives completely, and signify *things* as well as *actions*, taking up their plural number of course, and ranking with the nouns as if originally of their family. Among these our *feelings* have by some modern writers been called up into the tragic drama, while they would have better suited the ladies in the boxes than to be pronounced in poetry by players on the stage; where *sensibility* has long been in possession of the part, according to their Green-room cant. As I pro-

* Pope pays a genteel compliment to a lady in these pretty lines:

« If to her share some female *errors* fall,

« Look in her face, and you'll forgive them all.»

F.

fess, however, to teach *talk* only, not *language*, and to teach that only to foreigners, this word must less than any be left out; for some Italians have expressed such a predilection for it (although the derivation runs widely distant from their tongue and country) that I have heard them rest our cause upon it; and those who argued in favour of British tenderness, have found out that we *could* not in our cold island be wholly statues, or as they say *philosophers*, whilst a word signifying such quickness of perception filled our mouths. *Feelings* so applied will not, however, be easily found in a good dictionary.*

FLATTERY, OBSEQUIOUSNESS, ADULATION.

The first and last of these seem consequences of the second, rather than synonymies; for is there any one so generous as not to require both, when they feel an *obsequious* friend clinging to their heels, and following in their path? I say both,

* Edgar, says in *King Lear*:

« ————— How stiff is my vile sense,
 « That I stand up, and have ingenious *feeling*
 « Of my huge sorrows! »

Ingenious *feeling*, say the commentators, signifies a feeling from an understanding, not disturbed or disordered; but which, representing things as they are, makes the sense of pain the more exquisite.

F.

because *flattery* may be, and often is performed in dumb shew: witness the character in Theophrastus, who diligently picks straws from his patron's beard; the officious cavalier servente, who carries his mistress's snuff-box for her, and even sometimes her pocket-handkerchief; and the fawning English niece, who makes sweet cordials to please the palate of a rich gouty uncle, till his will is witnessed, then leaves him to the care of a hireling nurse, and calls her hungry brothers in to share the plunder of his fortune.

Adulation meanwhile, which expresses a kind of worship, seems a *verbal* insult to our understanding: the true proficient in this *dulia* scorns not to express in hyperbolical phrases his unfelt admiration of our conduct, wit, or beauty. The best representation I ever saw of this may be found in General Burgoyne's Comedy called *The Heiress*; and that I say so is neither *flattery* nor *adulation*, for it proceeds from sincere opinion of its excellence: still less is it *obsequiousness*, for whilst I copy out this article the ingenious Author dies! *

* Otway says:

« No *flattery*, boy, an honest man can't live by it.

« It is a little sneaking art, which knaves

« Use to cajole, and soften fools withal.

« If thou hast *flattery* in thy nature, out with it,

« Or send it to a court, for there 't will thrive.»

Shakespeare makes use of a bold metaphor in *Coriolanus*:

F

FLOCK, HERD, DROVE,

Are in a certain degree synonymous, though to the torture of foreigners, we appropriate the words so as to make them ridiculous, I scarce know why, to say a *flock* of hogs, or a *herd** of sheep. A *drove* of oxen is reasonable, because no one calls them so but while they are driven: when feeding on the meadow they are called a *herd* at grass. A cluster of grapes, or a bunch of currants, are equally arbitrary; and I know no man that can tell me why we say a *covey* of partridges, a *nide* of pheasants, a flock of wild geese, and a drove of turkeys, unless the first of these alludes to their being taken in a net, and *covered* by the same; that the second means as many pheasants as are found in the *nidus* or nest; that the third is only a mere aggregate, and the turkeys are so called as the oxen are when *driven* along the roads from Norfolk to London. But it is the same when speaking of people. We appropriate particular

Aufidius, General of the Volscians, speaking of him to one of the conspirators, says:

« I raised him, and I pawn'd
 « Mine honour for his truth; who being so heighten'd,
 « He *water'd* his new plants with *dews* of *flattery*,
 « Seducing so my friends. »

* They should be just the reverse, a *flock* of sheep always, and a *herd* of swine, deer, or goats.

F.

words to particular classes, and say a *crowd* of courtiers, a *mob* of blackguards, a *troop* of soldiers, a *company* of players, a *set* of servants, and a *gang* of thieves. When a promiscuous *throng* gathers round a popular preacher either in church, or field, or conventicle, it is called a *congregation*; let the same persons meet in the same numbers at a play-house, and they take the name of *audience*; at a horse-race they become *spectators*; and in an assembly-room, the *company*. *Enough of this nonsense.*

FLUENCY, SMOOTHNESS, VOLUBILITY.

These words, if applied to conversation, or even to declamation, are used in a sense nearly if not wholly synonymous, and seem to imply not only a copiousness with regard to words, but an idea as if eloquence were put in the place of instruction, and that there were more verbosity than matter concerned. Such was Pope's notion certainly, and such was Swift's.

Words are like leaves, and where they most abound
Much fruit of sense beneath is rarely found,

says the first of these writers: yet one is never gratified by a sight of cherries nailed to a wall as I have sometimes seen them very bare of foliage in

F.

particular years ; one likes rather to observe the fruit glowing through the leaves' delightful green. Pope and Swift had small conversation-powers ; their talent was in writing : but bullion is not current till it is coined ; and the sea itself would stagnate with its quantity of solid contents did not the tides toss it into active motion , while the stream, the *fluency* of which preserves the clearness of its bottom, carries some grains of gold into that ocean , when , like a strain of sweet *volubility* in talk , it takes up the valuable part of every land through which it flows , yet, by its *smoothness*, leaves to none a reason for complaint.

In the varieties exhibited by human manners to an observing mind , may be found, perhaps, some unhappy talkers who, being copious without that *smoothness* of discourse , remind one more of the brown wintry foliage sticking close to an old oak in January, or sullen beech-tree, stiff in stale prejudice that yields with difficulty to new and brilliant thoughts , than of that verdant and luxurious leafy labyrinth which Pope's remark brings to our observation.

But Shakespeare , when he speaks of Biron in *Love's Labour Lost*, describes a truly fascinating converser ; and says,

That aged ears play'd truant with his tales,
And younger hearings were quite ravished ;
So sweet and *voluble* was his discourse.

F.

FORGIVENESS, PARDON, REMISSION OF OFFENCES.

I know not whether I shall be censured for saying, that although these words are perpetually used for each other, they can scarcely be thought synonymous in a moral or literal sense. Complete *forgiveness* seems a shade short of free *pardon*, which, in my notion, implies absolute reinstatement in all that we enjoyed before the offence was given; and so I believe the law considers it. He who has once received the king's free *pardon* might, I believe, if he pleased, stand for member of parliament: he is, or I am misinformed, as if he had never offended. Now surely *forgiveness* cannot carry as full a meaning *quite*, though Pope Lambertini said it did; and when he was confessor to the Queen of France, insisting on her total *remission* of Cardinal de Richelieu's injuries towards her, which she agreed to; he, willing to prove her Majesty's sincerity, said: « will you permit me then to carry him this ring as a token of that heavenly *forgiveness*? » « *Oh! mon père, c'est trop, c'est trop!* » cried the expiring lady. « No, madam, you *once* would have given me leave to carry him a richer present; if you *forgive* him, send him the ring, if not, I urge your Majesty no further. » « I bless him with my last breath, » replied Mary de Medicis; « I forgive him, I pray for him as for *my enemy*, but

G.

I will not treat him as I do my friends: what can I do more for *them*? He has scarce left me a ring to leave to those I love.» So ends the story, and I think the Queen *remitted* his *offence*; but such was not the *forgiveness* she prayed for to *herself*, I trust. The confessor was right, therefore, but he was *strict*, which God will not be; *he* will *forgive* even our partial *remission of offences*, or how would the affairs of this world go on at all? Were monarchs again to trust detected traitors, or were we to put our money and our children's in the hands of a known thief, only because we had completely *forgiven* him, and the King had bestowed on him free *pardon*, certain ruin would ensue; for we cannot be assured of *his* reformation however we may engage our own obedience.*

GAY, LIVELY, PLEASANT, FACETIOUS, CHEERFUL, BLYTHE.

The second and last of these agreeable attributives, belonging, as it should seem, to mere animal

* Dryden says:

« *Forgiveness* to the injured does belong;

« But they ne'er *pardon* who have done the wrong.»

And Escalus, in Shakespeare's *Measure for Measure*, observes:

« Mercy is not itself that oft looks so;

« *Pardon* is still the nurse of second wo.»

G.

spirits, may be bestowed on objects of no esteem, unless it be anticipated delight, such as one takes in the infantine sports of a happy family, or rustic feast; but such pleasures tire; and we say sometimes that Hilarius is a very *cheerful* acquaintance, and was a particular *pleasant* companion, till his young ones engrossed, as now, his whole attention; for although one wishes all possible good to the man's children, and thinks highly of him for promoting it by all due means, no patience can long endure the fatigue of hearing the *facetious bons mots* and happy sallies of his son Dick, who promises, in good time, to be so *gay* a fellow; or of pretty Lætitia whom he calls a *blythe* lass, when she jumps upon her uncle's shoulder and unties his hair behind; nor can any friendship short of brotherhood support interruption in one's talk of things important, perhaps merely entertaining, by the arrival of a nurse-maid with the last *lively* baby, amazingly forward for only five months old.

Yet as all conversation is of far less consequence than the regular duties and natural pleasures of life, I rejoice sincerely in the felicity of my old acquaintance, and strive to repel the distaste I now unluckily feel for his society, which once so pleased me, lest latent envy, not delicacy, may have caused the alteration.

G.

GOOD NATURE, GOOD TEMPER, AND GOOD HUMOUR.

Our language, knowing that such qualities are only at first sight, not upon nearer examination, synonymous, has provided for them these well compounded and expressive terms. The first stands highest by far in moral life, but society would go on very sadly indeed without the other two.

EXAMPLE:

The rich and surly-mannered English merchant, whose early impressions of pure *good nature* pain him when he sees sorrow unrelieved, and hears the cries of want prompting him to give or lend large sums in charity, and to do twenty useful offices of friendship to the most distant connection of a man who once did him a trifling service, may yet be, and often is, ill-tempered to excess at his club-room or tavern; the scourge of every waiter, and torment to all the cooks, till merely for want of these secondary qualities, even the very people he loves and serves desert his acquaintance, while every hand in every company is extended to the cheerful bottle-companion, whose *good humour* exhilarates his neighbours, and whose *good temper* endures the noisy mirth or offensive jests of his fellows, only because he has no principles against which they militate, and who, perhaps, never did a truly *good-natured* action in all his life. Yet although the two best tempered men I

G.

ever knew were two of the most worthless, let none despise a quality which gives value to the idle, and confers regard upon the trifler; which hourly, in some measure, supplies the want of virtue, and best compensates for the failure of understanding.

GOODNESS, RIGHTEOUSNESS, MORAL RECTITUDE, VIRTUE.

These words are very nearly, if not entirely, synonymous when considered in a strict and literal sense; but, as we grow more intimate with them, they shade off into a prodigious variety. When foreigners find us saying familiarly for instance, « will you have the *goodness*, sir, to ring that bell? » they must be careful not to use the other words instead; or when they hear the *virtue* of strong coffee highly praised for alleviating the paroxysms of an asthma, let them recollect that such efficacy, or idea of efficacy, can be easily annexed to *this* substantive, but not to the others. In serious talk, *goodness* seems generally to mean patience, or gentle forbearance more than any higher quality*; while *virtue* appears to imply active be-

* Buckingham however, in Shakespeare's *Henry VIII.* says pathetically, in going to the scaffold, to Sir Thomas Lovel:

« ————— May he live (the king)
 « Longer than I have time to tell his years;
 « Ever beloved, and loving may his rule be!
 « And when old time shall lead him to his end
 « *Goodness* and he fill up one monument. »

H.

neficence, or heroic greatness, displayed in some deed worthy of being recorded. *Moral rectitude* refers us to settled principles and long-tried conduct, whilst *righteousness* is scarce a conversation word. Meantime every reader must necessarily be aware, that *virtue* among women, like courage among men, is synonymous to *honour*, and should be called by no other appellation when the fear of shame, to which honour belongs, is the sole reason for their preserving it. The *virtue* of Lucretia was that high sense of honour; the *virtue* of Joseph was principle and *moral rectitude*. How can I do this wickedness, said he, and *sin against God*? And such was the case related of Susanna, who was from the desire of pleasing God contented to forfeit even honour for the preservation of her *virtue*. That was principle and *moral rectitude*. *

HABIT, CUSTOM.

These words are pretty nearly synonymous, only that we say good *habits* grow up into a settled *custom* of doing right, and it does not sound so well or proper if we reverse the words. The last is the serious and steady term. We observe familiarly, that Lepidus has a very disagreeable way of turn-

* « *Virtue* and vice are never in one soul. »—D.

« *Virtue* is bold, and goodness never fearful. »—S.

H.

ing up his eyes , and making odd grimaces when he speaks , so as to lessen , especially in vulgar minds ever more attracted by manner than by matter, the weight of his own good sense , and the brilliancy of his parts in conversation. Now as *custom* is frequently called our second nature , this striking example should warn people against learning such tricks during youth , as may easily get confirmed in riper years , should our early *habits* thus obtain strength from practice , and want of contradiction in parents , governors , &c.*

HAPPY, LUCKY, FORTUNATE, SUCCESSFUL, PROSPEROUS.

These agreeable adjectives seem at first view more closely united than strict synonymy acknowledges , or cold experience finds them. We shall try for an example : Fortunio , we say, was certainly a *lucky* fellow in getting that ten thousand pound prize in the lottery, when I am told he was with difficulty persuaded to purchase a ticket ; but every one fancied him still more *fortunate* when possessed of twice that sum with a very

* These lines of Dryden confirm what Mrs. P. advances :

« Ill *customs* by degrees to *habits* rise ,

« Ill *habits* soon become exalted vice.

« Ill *habits* gather by unseen degrees,

« As brooks make rivers, rivers run to seas. »

H.

agreeable wife. * Yet though, in restoring his ancient family to a good estate long in the possession of his forefathers, and lately lost to them without much blame on their part, he has been thus uncommonly *successful*, one cannot tell how to call him a *happy* man, while his amiable lady languishes under the effects of a paralytic affection, which kills not, but wholly incapacitates her from doing the duties, or enjoying the comforts of society; and his only son's deficiency of intellect, caused, perhaps, by this latent complaint, or rather disorder of the mother, now shews itself every day more plainly to us all. These vexations would, however, have been greatly balanced by the uncommon wit and promising beauty of his daughter, had not the fall from her horse last summer, which put out her hip, produced a continued weakness, and lasting deformity, which seem to preclude all hope of succession to his fortune: and I now question whether our friend Fortunio, after being so

* « When *Fortune* means to men most good,
« She looks upon them with a threatening eye ; »

says Cardinal Pandulph to Lewis the Dauphin, in Shakespeare's *King John*; and another Poet, whose name we forget, gives an excellent moral lesson in the following lines :

« Oh ! truly *happy* those that can,
« Govern the little empire—man.
« Bridle their passions and direct their will,
« Thro' all the glitt'ring paths of *charming ill*. »

H.

many years accounted a man singularly *prosperous*, is not likely enough to let melancholy reflections prey upon his spirits, till they bring on a train of nervous diseases, and he die at last probably of a broken heart.

But enough and too much upon this subject, best illustrated in *The Story of Zeluco*, where the hero is conducted through two octavo volumes, every page of which shews him *successful* in all his projects, yet failing of happiness in each, only because his plans were never dictated by virtue.*

HEALTHY, WHOLESOME,

Are synonymies when applied to particular things. This is a *healthy* or *wholesome* air, we say, using the words for adjectives; adverbially too, they are taken for each other perpetually;

* Pope in his *Ode on Solitude*, describes a real *happy* man. We shall transcribe two stanzas, and invite the reader to peruse the rest.

« *Happy* the man whose wish and care

« A few paternal acres bound,

« Content to breathe his native air

« In his own ground :

« Whose herds with milk, whose fields with bread,

« Whose flocks supply him with attire ;

« Whose trees in summer yield him shade,

« In winter fire. »

H.

and one hears every day how cucumbers and melons are gratifying to the palate, and pleasing in their scent, but that it is not *healthy* or *wholesome* to eat much of them.* Yet mistakes may still be made, if foreigners, seizing even on these words, use them indiscriminately, because we often accept them in a figurative sense, and say how Marcus gave his nephew *wholesome* advice, which he not observing incurred from the school-master a little *wholesome correction* with a rod. Were the other word to be substituted here, the sentence would not only be vulgar, as it certainly is *now*, but laughable, and would subject a foreigner who should use it so to be laughed at.**

HEROISM, MAGNANIMITY, GALLANTRY, FIRMNESS.

These sublime and respectable, these beautiful and glorious adjuncts to true courage, have all

* There is likewise the word *healthsome*, which may be properly applied to air. Shakespeare makes Juliet say, before she takes the soporific draught:

« Shall I not then be stifled in the vault,

« To whose foul mouth no *healthsome* air breathes in!»

** Collins calls cheerfulness

« A Nymph of *healthiest* hue;

« Her bow across her shoulder flung,

« Her buskins gemm'd with morning dew, &c. »

See his ode *The Passions*, one of the sublimest pieces of descriptive poetry ever printed in the English language.

H.

some shadings of discrimination that distinguish them from each other, and keep them pretty clear too of all those already described, so distant, as least, that I hope no reader will refuse them a separate attention; while the *heroism* of Alexander the Great was never controverted, although he certainly showed little *firmness* when the death of a favourite drove him nearly to distraction; and less *magnanimity* when he crucified the physician who could not keep him alive. *These* qualities, therefore, are apparently and essentially different, and the words which express them are by no means synonymous, because acts of *heroism* may doubtless be performed by those who can boast no *greatness of mind* at all; witness Henry IV. who wore his white plumage purposely to attract danger in the day of battle, yet meanly shrunk from the avowal of his sentiments in religion to secure that crown which at last cost him so dear. How different was the truly *magnanimous* conduct of Socrates, and of Sir Thomas Moore, martyrs in the great cause of piety and virtue!

With regard to *gallantry*, which, I think, stands quite apart from all the rest, and has more to do with politeness than bravery (though the last is indispensable to its effects) I had once an opportunity not actually of seeing, but of knowing with certainty, a most unequivocal oc-

H.

casion, on which it was exerted by a man little known as saint or hero, I believe, and whose character could scarce be made of consequence to his contemporaries, even by giving an example of such *gallant* manners as would have immortalized a Greek or Roman warrior. Mr. P—, then, was passenger on board a British vessel wrecked in the Irish Seas: the ship was sinking, and its long-boat filling apace: *one* more person only could be admitted, while the cockswain kept his pistol primed to fire if more than *one* should attempt to enter. Mr. P—was ready; but a gentleman standing near him on the deck, feeble and sickly, wept bitterly for anguish at seeing *his* wretched life devoted to destruction. « Take my place, sir, says Mr. P—; I believe I can swim a little; » and actually pushed his willing friend into the boat, committing himself to the fury of the waves. Every reader will be pleased to hear such *gallantry* was preserved from a death so dreadful, upon a hen-coop, thrown out by mere accident, and not by his own swimming.

HILL, MOUNTAIN, ROCK.

These beautiful diversifications of nature, without which she sinks into an insipid flatness, and brings no ideas to the mind, even in our highly cultivated country, but that sort of gossiping so-

H.

ciety which goes forward where no hindrance can be found, are by no means synonymous terms for the large uplands that adorn it. We say the *Surry hills*, the *rocks* of Dovedale, and the *mountains* of Scotland or Wales; for, to do Englishmen justice, they call by the name of *fells* in Westmoreland, Cumberland, &c. what are not certainly worthy a name of more dignity than *that*, beautiful and elegant as they are. Things rise in importance merely by their rareness; and people who have never stirred more than a hundred miles from London will call those scenes awful which strike another by their softness and amenity. Dr. Boerhaave too, whose mind was sufficiently enlarged, made himself ridiculous in his college by carrying a native of Parma to see the *mountains*, as he termed two or three gently rising grounds at a day's journey distance from Leyden: and the charming Miss Seward, whom no one will suspect of being cold in her conceptions of what greatness ought to be, was impatient of Mr. Whalley's frigid indifference to the heights of Matlock, I believe, or the scenery round Ludlow Castle. He! who had passed winters among the glaciers of Switzerland, and spent two summers in the Alpine valleys, Chamouny and Montmelian, which no man yet has ever described so well! *

* Portia, in Shakespeare's *Julius Cæsar*, struggling

H.

TO HIRE AND TO LET,

Puzzle foreigners only because nobody tells them that they are not synonymous : a man *hires* a house of one who *lets* out lodgings ; he must not take a horse and say he has *let* it, while the stableman *let* him out for the stranger to ride on, after the *hire* had been promised or paid.

HONESTY, JUSTICE, INTEGRITY, FAIR-DEALING, UPRIGHTNESS,
AND EQUITY.

Justice seems the characteristic of Great-Britain, while the *equity* of England's laws, the *honesty* of her country-gentlemen, and the *fair-dealing* of her merchants, are noted over all Europe ; yet as general philanthropy toward the whole human race, or solid *integrity* proved upon a single individual, are no flattering qualities, so I had occasion to observe that our islanders are little beloved, even by those very nations which are willing to acknowledge themselves enlightened by our learning, and enriched by our

within herself to keep the secret her husband has entrusted her with, makes use of a bold metaphor with the word *mountain*, exclaiming :

« O Constancy be strong upon my side !

« Set a huge *mountain* 'tween my heart and tongue !

« I have a man's mind, but a woman's might.

« How hard it is for women to keep counsel !

H.

opulence : for although *uprightness* of character will of itself suffice to enforce respect, softer virtues must combine with it before affection can be hoped for. This is so true, that many may recollect *The Figure of Justice*, painted by Raphael, in the Vatican, to be one of his least attractives; and the very word *integrity* seems insolently to imply *a round totality* of excellence, scarce expected from a faulty and finite being.*

HONOUR, DELICACY OF CONDUCT, REFINEMENT UPON VIRTUE,
SCRUPULOSITY OF BEHAVIOUR, NICENESS, REPUTATION.

The first and the last of these terms are synonymous, when a woman's chastity, a soldier's bravery, or a trader's punctuality of payment is in question: let any of those be doubted for a moment, *honour* is sullied and *reputation* torn. When

* Rich *honesty* dwells like a miser in a poor house, as the pearl in the oyster.—S.

Honesty is the best policy, we proverbially say; and Pope's line

« An *honest* man's the noblest work of God, »
is in the mouth of every Englishman.

Dryden calls *justice*

« The Queen of Virtues,

« Just as the scale of Heaven that weighs the seasons. »

And Butler, in *Hudibras*, says:

« So *justice*, while she winks at crimes,

« Stumbles on innocence sometimes. »

H.

we view the same quality in another light, it will be found that *honour* expresses in a breath what the second, third, and fourth phrases here explain by periphrasis or circumlocution: yet does that breath comprise all that is truly *delicate*, *refined*, and *scrupulously* pure in conduct and in morals. So does not *nicety*, whose acceptation is more limited, and, perhaps, belongs rather to what the French elegantly call the *savoir-vivre*, and the *petite morale*, to matters of propriety and etiquette, to ceremonies of life, and the mere trappings of society. But *honour* is honesty looked at through a microscope, where all attention is paid to the minuter parts, while the larger are considered chiefly as exuviae, and for the most part of course disregarded.* It is for this reason, possibly, we

* Lord Halifax, though one of the minor Poets, has written some beautiful lines upon *honour*. We insert a few of them, and refer our Readers to his work:

« Not all the threats or favours of a crown,
 « A Prince's whisper, or a tyrant's frown,
 « Can awe the spirit or allure the mind
 « Of him who to strict *honour* is inclined.
 « *Honour*, a spark of the celestial fire,
 « That above nature makes mankind aspire,
 « Ennobles the rude passions of our frame
 « With thirst of Glory and desire of Fame.»

We cannot help adding how our favorite author, Shakespeare, characterizes true *honour*. In *All's Well that Ends Well*, the King of France says to Count Roussillon, who

H.

seldom find an overt act of *honour*, properly so called, that does not seem to scorn, neglect, or openly offend against some cardinal or some Christian virtue. I must make myself understood by examples:

The man who, disarming his adversary in a duel, of which there is no witness, restores him his sword upon the instant, acts with consummate *honour* certainly; but that such conduct militates against *prudence*, no one will deny; and if it did not do so, to confess the truth, there would be but little *honour* displayed in the deed. The gentleman who discharges a gaming debt in preference to that of a tradesman apparently prefers *honour* to another virtue, *justice*, which is severely wounded by the exploit. And the Governor of Verdun, who shot himself to elude a trial, as far as I remember, lost

thinks it beneath his *honour* to marry Helen, a Physician's daughter:

« ————— She is young, wise, fair;
« In these, to Nature, she's immediate heir,
« And these breed *honour*: that is *honour's* scorn.
« Which challenges itself as *honour's* born
« And is not like the sire: *honours* best thrive
« When rather from our acts we them derive
« Than our foregoers: the mere word's a slave
« Debauch'd on every tomb, on every grave,
« A lying trophy; and as oft is dumb
« Where dust, and damn'd oblivion is the tomb
« Of *honour'd* bones indeed! »

H.

sight of *fortitude* in pursuit of *honour*: he should have trusted his life to his country. In this sense, *honour* remains a quality slighted by religion, as promoting no man's eternal welfare, and overlooked by the law, as having nothing to do with the happiness of human life. Volunteers in virtue, as in an army, are very troublesome: good generals and experienced legislators love none but disciplined troops; and in the great march of life he who best keeps his rank does his duty best.

HOUND, GREYHOUND, HARIER, TERRIER.

Foreigners, especially Germans, are apt to call every dog they see a *hoond*, which is the transcendental word for that animal in High Dutch, as I have been told. In our language, however, it only means that species of the canine race which hunts by *scent*, and gives the tongue either upon trail or drag, so sportsmen distinguish that peculiar taint left by the foot of hare or fox, when pursued by the opening pack in a bright but dewy morning over hill and dale sweetly diversified, till

Echo, huntress once of Cynthia's train,
Repeats the pleasing harmony again:

and the sweet animating sounds excite cheerfulness even in the sluggard's veins. Of this admirable creature, and his various denominations,

H.

much less his virtues, my little book does not mean to make the description: suffice it that I tell foreigners what no English gentleman is ignorant of, namely, how the *greyhound* has acquired the name; not by his nose, for he makes no use of it *in coursing*; while tall, swift, and quick-sighted, he depends wholly upon his eye to observe, on his long, nervous legs to overtake the flying prey: * but being the only dog which without training to it will kill a badger, formerly in old English called a *gray*, and persecute him even in his retirement, he was called the *gray hound*; while *harier* and *terrier* explain their office of themselves, even by the derivation of their names alone. The first follows the *hare* through all her doublings and deceits: the other, resolving to kill that fox which his more beautiful companions have pursued but lost, goes after him even into his

* In Shakespeare's *Third Part of Henry VI.* the Queen, by comparing Edward and Richard, the pretenders to the crown, to two of those swift-footed, and quick-sighted animals, strikes terror to the heart of the woeful King, and apprizes him, more forcibly by the comparison, of his imminent danger:

« Mount you, my lord, for Berwick post amain!
« Edward and Richard, like a brace of *greyhounds*
« Having the fearful flying *hare* in sight,
« With fiery eyes, sparkling for very wrath,
« And bloody steel grasp'd in their ireful hand,
« Are at our backs, and therefore hence amain! »

H.

sub-*terranean* retreat, his *earth*, as sportsmen call it, and fighting him thus under *ground* obtains the appellation, *terrier*, for that desperate bravery which remains unintimidated and undiminished, even by the consciousness that he is combating in an enemy's country.

HUNTING, COURSING, SHOOTING, SETTING.

These synonymies, like the last, are intended chiefly for those strangers who call every sport of the field *aller à la chasse*. *Alla caccia* too the Italians call taking birds even by decoy, an amusement of the meanest kind I ever witnessed. But whatever we learn from foreign nations, it is never to *play*, unless at cards indeed (for getting money is alike pleasing to the natives of every country) but the innocent and rural pastimes of one's youth can be enjoyed no where except at home. Of these, in our Gothic language, continental visitants will find distinctions almost innumerable; but I will point out only the very obvious ones, because, if they reside at all in distant provinces, much of the evening conversation turns upon the excellency of our dogs, and success of the chase. *Hunting*, then, means the pursuit of hare, fox, or stag, by hounds bred for the purpose, and trained to the employ; while *coursing* is chiefly a trial of swiftness and skill be-

H.

tween three greyhounds, held in a *leash* for the purpose of slipping them separately at the hare, which their quick eye easily discerns and finds, though among the fallows, where her brown colour and close-clapt ears conceal her, till speed seems still likelier to provide for her defence. Such too is her power and such her skill, that, in a country full of uplands and rising grounds, fewer than a leash of greyhounds can seldom catch her, so lightly does she skim the hedge-rows, so swift descend the hill, before the disappointed dog, whom, turning short, she eludes; then scales the steep ascent again before he is able to stop his own speed, and dipping on the other side leaves him (for want of scent) perplexed and lost, the moment she is out of his view. *Shooting* with pointers is a different diversion, and consists chiefly in your own ingenuity to take the aim; while the sagacity of your quadruped associates, when they *try* a field, the grace and elegance with which they hunt it over, and the variety of attitudes in which they stand, and point the game, are wonderfully pleasing, and seduce a man to continue the sport sometimes even to serious fatigue. *Setting* meantime is of a far less active genius, and fit enough for the most delicate lady to participate, as here is no blood to fright, no cruelty to shock her feelings, the pursuit, in this case, ending only remotely, not immediately, in

H.

the death of those partridges that fall at every stroke of the gunner. A fine summer evening is the true season for this amusement, when the still air and fading glow of the horizon encourage a train of reflections, not disturbed but directed by your beautiful, your obedient spaniel towards the contemplation of man's native superiority; while that lovely, that intelligent creature trusts not *himself*, but yielding his opinion to that of his master, although often well apprized by nature where the covey lies, contentedly quarters all the stubble over at command of his sovereign, appearing deeply interested too in *that* very search he could at pleasure put an immediate end to by preferring his own often-tried experience. When, however, he has permission to declare the truth, how gently, and with what flattering manners does he avow it! how meekly manifest his modest transports! while, couching close for the net to pass over and close-in both himself and the game, he kindly reserves all the fatigues of the evening for himself, all pleasure and profit for his master!

HURRY AND HASTE.

Richardson calls *hurry* a female word, and, perhaps, women do make use of it oftener than men; they consider it as synonymous to agitation,

I.

and say they have a *hurry* of spirits. Should a foreigner, catching up the other word by mistake, observe that the lady's spirits are in *haste*, people would laugh, without very plainly discovering the reason of their mirth: do not put yourself in a *hurry* so, for the business we are upon requires no immediate or violent *haste*, being a very popular and a very common expression.

IDIOTISM, FOLLY, SIMPLICITY, FATUITY,

Are not synonymous in colloquial language, though a medical man, speaking professionally, would make little difference between the first and last. A lady, however, talking familiarly about a book of travels lately published, would, I suppose, make no scruple of laughing at the poor Esquimaux's *idiotism*, when he is described in it as looking with compassion on a chained monkey at a London show, mistaking him for a countryman in disgrace; yet at the moment she says this, and laughs at the fact, no lady supposes the man to be in a state of *fatuity*, for, if he were, the jest would all be over.*

The travelling gipsy who sends a servant wench endowed with understanding no meaner than her own, to look for money under a stone in the scul-

* «An *ideot* holds his bauble for a God,

«And keeps the oath which by *that* God he swears.» S.

I.

lery, while she runs away with a silver spoon, takes advantage of the girl's *folly*, although she is strictly speaking no fool; and were the fortune-teller to obtain Mrs. Williams of Bristol's celebrity, and keep a good house over her head, she might easily be tricked in her turn by the self-same wench, if entrusted to go to market, and cater provisions for the family.

Fatuity is privation of intellect by the appointment of God. *Simplicity*, or as we justly call it *weakness*, gives way to cultivation, and may end in the attainment of much knowledge, by being assiduously instructed, as infants may be pressed forward to learn what is apparently beyond their power; whilst *folly* seems a half voluntary submission or compliance to the fascinating adroitness of another mind, not naturally superior, but skilful in the arts of binding imagination by sympathy, audacity, or pathos; witness the ingenuity of swindlers, guinea-droppers, and the rest. That this submissive flexibility of temper may be driven up to *idiotism* is so true, that I once saw a rich trader present a conjuring chymist with a hundred pounds, only for telling him, that if he would grind his cochineal finer, it would go further; and a lad of past fifteen years old persuaded to burn his fiddle, because, said his play-mates, there is a new discovery now, that fiddle-ashes sell for a crown the ounce, as there is nothing else found

I.

out so certain a cure for the dropsy. We call this power, making *fools* of the people; and truly do we call it so, when mankind are willing to be duped between delusion and collusion, so far that they are contented to bury themselves chin-deep in earth at the suggestion of one mountebank, and listen to tales of animal magnetism, propagated for the pecuniary advantage of another. All the *vis comica* of *Ben Jonson's Plays* consists in the gratification of our spleen, by seeing men *fooled* chiefly with the assistance of their own avarice, or other vicious appetites, till artful knaves, knowing how to stimulate the same, dupe them into *idiotism*; whilst, on the other hand, his spirit of poetical justice satisfies at least our honest indignation, by exhibiting the punishment of those who take advantage of their neighbour's *weakness*, to compensate for the defect in their own strength; as no man sure is much less wise than he who is but just cunning enough to trick his empty unsuspecting neighbour.

See *Mosca*, *Volpone*, *Subtle*, and the rest in *Ben Jonson*.*

* This author, contemporary with Shakespeare, has written several excellent plays; and a Poet, whose name we cannot recollect, says:

« The Fox, the Alchymist, the Silent Woman

« Were done by Jonson, and outdone by no man. »

I.

IDLE, INDOLENT, SLOTHFUL, INACTIVE, LAZY.

Though none of these epithets would ill suit some useless members of society, yet *indolent* seems the word appropriated in conversation language to the upper ranks of it. We say an *indolent* prince, and an *inactive* minister, a *lazy* girl, and an *idle* boy. The third adjective seems for the most part attributed to brute animals; and we read that some serpents in India are providentially of so *slothful* a nature that, after filling with food, they remain torpid, and, as it were, totally lifeless, so as to be destroyed without danger to the pursuers.*

Prior's John and Joan is a striking and durable picture of opulent inactivity, while

They ate and slept (good folks)—what then?
 Why then they slept and ate again.
 No man's good deeds did they commend,
 So never rais'd themselves a friend;
 No man's defects sought they to know,
 So never made themselves a foe.
 If human things went ill or well,
 If changing empires rose or fell;

* The *slothful* man will not work at all, and is a murderer of time. The *lazy* man is drawn to work with difficulty, and never goes through with an undertaking; he wants courage and resolution. An *indolent* man will undertake nothing; he wants will and emulation; one cannot animate him. A *lazy* wench, an *idle* fellow, and an *inactive* man loiter away their time; they do nothing, and are a burthen to society. T.

I.

The morning pass'd, the evening came,
And found this couple still the same :

with many other equally excellent verses, descriptive of some lord and lady, as it was once told me, with whom the Poet had passed a month in the country, when his wit first attracted the notice of mankind ; but on whom the slight impression that it made, prompted him to revenge their neglect by this mock epitaph, written long before the parties died. Dryden censures this quality, and satirizes it very ingeniously in his *Cleomenes*, where the Egyptian King is represented as desirous to shorten his name that his fatigue in writing it might be somewhat alleviated ; a circumstance he picked up, I believe, from *The Anecdotes of Sanctius II. of Spain*, surnamed the *idle*, contemporary with our Henry I. Dryden was a mighty reader of Spanish literature. Doctor Johnson, however, does not speak of it as borrowed : and as for Fielding (who had not reach of mind enough to see as Johnson did how finely the character was coloured by this incident,) *He* ridicules, and teaches others to ridicule it, in his *Tom Thumb the Great*.

Come, Dollalolla—curse that odious name !
By Heavens I'll change it into Doll or Loll,
Or any civil monosyllable
That will not tire my tongue !

I.

INEXORABLE AND INFLEXIBLE,

Are not synonymous, although the effects resulting from such qualities are precisely the same; our first man refusing to hear the voice of entreaty, the second never bending to it, though he *does* hear. Both, at first sight, appear to be dispositions purely hateful, yet both may be pressed into the cause of virtue.

A man resolv'd and steady to his trust,
Inflexible to ill, and obstinately just

is a favourite with Addisson; and we hope that such an unbending character will not shew softness in the wrong place, but be for ever *inexorable* to the seducing voice of temptation.

INNOCENCE AND SIMPLICITY.

These words are synonymous in a literal sense, and, likewise, when applied to the state of babyhood, where they prove their influence over the hardest hearts, and charm beyond the utmost power of that virtue into which the first can ever be enlarged, or that wisdom of which the last is the only true foundation.* When figurative, and applied to literary works, they are too commonly

* The silence of pure *innocence* often persuades when speaking fails.—S.

I.

separated, for we admire the *simplicity* of many Latin poems, some English ones, and above all the French *Fables of La Fontaine*, which, for their *innocence*, can scarcely be celebrated enough. But freedom, from superfluous ornament, is our familiar idea of *simplicity* in the *belles lettres* and fine arts, while those beauties must be very strong marked at last which, unadorned, can please; nor would I advise the inferior class of writers to imitate that naked plainness which is so justly admired in Homer or Thucydides,* recollecting, that though Julius Cæsar's head strikes you with reverence by its baldness, that of Cleopatra shews to most advantage when we figure to ourselves the expiring beauty, and Charmion settling her hair and diadem, so as to look graceful even in death.

* Mrs. P. is right, but no writers can ever err in trying to imitate Thomson's *simplicity* of style, in his *Episode of Palemon*, of which we insert the beginning, for the sake of our foreign readers. The Poet personifies *innocence*, and, in a single line, constitutes her, together with heaven, the guardian angel of Lavinia:

« The lovely young Lavinia once had friends;
« And fortune smiled, deceitful, on her birth;
« For, in her helpless years, deprived of all,
« Of every stay, save *innocence* and *Heaven*:
« She, with her widow'd mother, feeble, old,
« And poor, lived in a cottage, far retir'd
« Among the windings of a woody vale;
« By solitude and deep surrounding shades,
« But more by *bashful modesty* conceal'd, &c.»

I.

Munditiis capimur : nec sint sine lege capilli.

That foreigners may be led into no mistakes, let us tell them that, speaking of these two words, with reference to medicine, they are by no means synonymous : we say such food or physic may be taken with *innocence* : the other term will not do.

INSIGNIFICANT, TRIFLING, FUTILE, LIGHT, NUGATORY,
UNIMPORTANT.

It should seem scarce worth while to trace synonymy so frivolous, did not experience daily shew us the *nugatory* reports, *light* and misty as the word their adjective derives from, invented at first, perhaps, by *trifling* women or men, in their own characters, no less *insignificant*, are yet capable of giving not only serious disturbance to individuals, but even to the state itself, at times become by combination of circumstances very peculiarly favourable to half-told tales, easily insinuated into empty heads; where the most *futile* stories are most welcome, because, perhaps, such are soonest blown away, leaving clear room for others equally *unimportant*, considering their nature, but dangerous enough, if we reflect on their possible consequences.

I.

INSOLENT, ARROGANT, SUPERCILIOUS, PURSE-PROUD.

Adjectives of a genus wholly different from the last; terms which, though not strictly synonymous, may yet too often be found predicable of one person only; especially the *purse - proud* gentleman, whose *aurum fulminans*, like that produced by pyrotechnical experiments, makes a most loud explosion, but never *carries* far, as the phrase is, nor is seen capable of forming a durable impression. If, however, too suddenly acquired wealth has the happy faculty of broadening a fellow's features into *insolent* levity, long sighed for admission (when once it comes) into a fashionable circle, is scarce less likely to draw up the eyebrows of a youthful female into a *supercilious* sneer; nor can Literature guard her votaries from temptations to the like temper, whilst awful Erudition, *arrogant* of her own just claims, and scornful, or at best negligent, of petty pretensions, looks, if she vouchsafe to look at all, with somewhat like unmerited disdain upon the writer of this little book, and asks how long the *sprightly* lady has fancied herself initiated among the Gnostics, while Error marks her pages, and Ignorance guides her pen.

INVENTION, INGENUITY, ORIGINALITY, GENIUS.

These terms are not synonymous certainly, though similar enough to be easily misapplied by

I.

those who are not acquainted with the manner in which we appropriate them. The first seems, for example, good for every art and every science, where an appearance of new creation is produced. Homer and Herschel are alike *inventors*, and Newton may be contented to share with Cervantes the praises of *originality* and *genius*. Time has taught us, however, to annex meaner ideas to the word *ingenuity*, made peculiar in these latter days to petty contrivances and subtleness of skill, in the mechanic arts particularly, and from thence taken up, half figuratively, to express the operations of the mind. Thus while we are inclined to adore Shakespeare's astonishing powers of *invention*, we admire Waller's *ingenuity*, displayed, in several little poems, with wonderful dexterity and neatness; witness *The Girdle*, *The Marriage of the Dwarfs*, and *The Lady who sings the Song* he wrote, with two or three more.*

* Waller speaks in raptures of this favourite girdle :

« That which her slender waste confined

« Shall now my joyful temples bind.

« No monarch but would give his crown,

« His arms could do what *this* has done.

« My joy, my grief, my hope, my love,

« Did all within this circle move.

« A narrow compass ! and yet there

« Dwelt all that's good, and all that's fair.

« Give me but what this *riband* bound ;

« Take all the rest the sun goes round. »

I.

Meantime , as no new creation can after all be produced by mortal man , so can we find nothing resembling it so strongly as fermentation , where the surprising effieience of two bodies evidently different , to produce a third unknown before , leaves chymistry in possession of the highest praise for *originality* throughout the natural world , pressing on literary students to this useful lesson : that *genius* cannot energize its powers , unless a certain portion of knowledge be provided , on which to operate and with which to *ferment*. Let idleness then no longer seek a refuge in the hope of being *original* by the mere absence of learning , which alone can inform a new-fledged writer whether his thoughts are of his own *invention* , or of those who went before him.

Some pretty unowned verses on the death of the famous Dr. Franklin , long in my possession , but never printed (to my knowledge) shall close this article.

I.

Like a Newton sublimely he soar'd
To a summit before unattain'd ;
New regions of Science explor'd ,
And the palm of philosophy gain'd.

II.

From a spark which he brought from the skies ,
He display'd an unparallel'd wonder ;
And we saw , with delight and surprise ,
That his rod could defend us from thunder.

J.

III.

Had he wisely but learn'd to pursue
 The bright track for his talents design'd,
 What a tribute of praise had been due
 To this teacher and friend of mankind!

IV.

But to covet political fame
 Was in him a degrading ambition;
 'Twas a spark that from Lucifer came,
 And first kindled the blaze of sedition.

V.

May not Candour then write on his urn,
 Here, alas! lies a noted *inventor*;
 Whose flame up to heaven should burn,
 But inverted, descends to the centre?

He *invented* a stove, where the flame was contrived so as to descend instead of rising upwards.

A JOKE AND A JEST,

Are not exactly synonymous; the latter is the pleasanter trifle of the two, and has come into play since intellect has been more diffused. We are now grown fastidious in our social pleasures, and to degrade a *jest* call it a *joke*: when, in former days, the clown, or merry-andrew, or fool of courts and palaces, whose wit seldom rose above mere practical *jokes*, was dignified by the

J.

name of *jester*. The last of these creatures upon record, was taken into King Charles the First's household, where he affronted Archbishop Laud; and afterwards, being neglected, and lost sight of in the civil war, the custom was no longer observed. City *jesters* remained longer in the world; and ninety years ago Lord Mayor's fool jumped into a custard, for the last time I heard, or can find trace of him.

A horrible practice, however, prevailed at Salisbury, in Wiltshire, not more than fifty, or at most sixty years ago, and was called a *joke*. I have heard Mr. Harris, the learned James Harris, tell it as a thing he remembered: how a man there, excellent at acting the character of a lunatic, was encouraged to burst suddenly upon strangers set down to supper at the inn; where after he had terrified them all by his clamours and apparent distraction, they were dragged from under the table, chairs, &c. where their fears had sent them for refuge, and kindly informed by their laughing friends in the secret, that all this was nothing but a *joke*. From such dangerous devices, so perilous both to the actors and the audience, *libera nos, Domine!*

Dr. Samuel Johnson, though full of humour himself, hated a fool-born *jest*, as our Shakespeare's *King Henry* when grown wise calls it: and I have seldom seen him much more angry than he

J.

was with me, one morning, at West Chester; while a gentleman of the town was shewing us the curiosities of so ancient and respectable a place: for our Doctor was slow, and heavy, and short-sighted; and by the time he had begun to examine and discuss one thing, our brisker Cicerone set us all going in chace of another. This went on a while; and I saw impatience struggling with civility in Johnson's countenance, when he suddenly asked me (in order to stop him, I suppose) « Pray what is this gentleman's name, who accompanies us so officiously? » « I think they call him *Harold*, replied I; and perhaps you will find him to be of the family of *Harold Harefoot*, he runs with us so swiftly. » « Oh! madam, you had rather crack a *joke*, I know, than stop to learn any thing I can teach; so take the road you were born to run. » *

* In *Love's Labour Lost*, Shakespeare makes Rosaline, a maid of honour to the Princess of France, say to Biron:

« A *jest's* prosperity lies in the ear

« Of him that hears it, never in the tongue

« Of him that makes it. »

K.

KALENDAR, ALMANAC, REGISTER OF TIME.

The first of these words I have written with a kappa, because scholars tell me that it is of Greek derivation, and comes from their verb *to call*; as the priest appointed to observe the new moon gave notice on his first discerning her appearance in the heavens, by a *call* to him who presided over the sacrifices. *Almanac* is an Hebrew or Arabic word, and seems, I know not very well why, to have reference towards astrology; whilst, for the true *register of time*, we must depend upon the *kalendar*. That of Numa Pompilius contented a warlike nation, like the Romans, for near seven hundred years: but Cæsar, who united learning and genius to his military talents, reformed the abuses which had crept in; not, however, changing the names, which remained the same even through Pope Gregory's still more philosophical and complete reformation, sixteen hundred years after Julius Cæsar's time; a veneration for literature, and reverence for antiquity having restrained every virtuous and wise prince, nay every mad and tyrannical one, except Nero, from such presumption. *He*, indeed, among his other strange exploits, struck at the *kalendar*, intending the insertion of his own and his favourites' names; but the design died with him. The month Quintilis was called July, in honour of the first Cæsar, by

L.

Mark Antony during his Consulate ; and the like compliment was paid to Augustus after his decease , but I forget how early. No change of name has been endured from then till now. In *Danet's Dictionary of Antiquities*, an old Roman *kalendar* is preserved , where I used to read and laugh at this article : « From the 14th of January to the 23d, *wicked days*, by order of the Senate. »

TO LACERATE, TO TEAR, TO REND, TO BREAK, TO SEPARATE
WITH VIOLENCE, TO DIVIDE FORCIBLY, TO SPLIT.

That the first of these words should be so seldom used in conversation , though eminently pleasing , one might inquire long and find no cause , unless its familiarity with the Surgeon's profession may be deemed one. Their distinctions between a *contused*, an *incised*, and a *lacerated* wound may have given disgust, and contributed, for aught I know, to the banishment of that expression from polite society where it would sound pedantic and improper. In serious and steady talk , concerning any important event , we, however, yet retain it ; and no man would be blamed for saying in company, that when he looked upon Great Britain in a geographical map , it gave him the idea of having in former ages adhered, as by a skin, to the continent ; and thence , being roughly *lacerated* by some accident , was, perhaps , *rent* away, like Si-

L.

cily from Calabria's shore , *of which the word Rhegio is a corroborating evidence* ; while to *separate* with violence , and *forcibly divide* one place from another , is the property of earthquakes , common in the South of Italy, and its vicinage , where a traveller perpetually sees little islands , apparently *torn* off from the neighbouring coast , and principally about Puzzuoli , till the sight of rocks *split* in two , or *broken* in a thousand pieces by their own internal commotions , scarce astonish one ; so frequent , as well as frightful , are these phænomena ! * So much for the analogy of words not synonymous after all ; whilst a foreigner must be careful , above every thing , to avoid our vile Western dialects , which say , I *broke* my best muslin apron in snatching a china plate to save it from being *torn* : a phrase in which *broke* and *torn* are put precisely in the wrong place. For better explanation , whatever is woven may be *torn* , what-

* Dryden says :

« So the pent vapours , with a rumbling sound ,
« Heave from below , and *rend* the hollow ground ! »

And in his incomparable *Ode on Alexander's Feast* :

« The many *rend* the sky with loud applause. »

Lord Talbot says to the Earl of Salisbury , in Shakespeare's *First Part of Henry VI.*

« So great fear of my name 'mongst them was spread ,
« That they supposed I could *rend* bars of steel ,
« And spurn in pieces posts of adamant. »

L.

ever is brittle or fragile we can easily *break*; the hardest substances will *split*, if gun-powder be applied properly for that purpose.* Jealousy will *separate* with violence the closest friendships, and the spirit of party rage *divide* the nearest ties of blood. Flesh is *lacerated* by a thousand accidents; but irruptions, from a volcano, *rend* even mountains asunder.

LANGUAGES, TONGUES, SPEECH, IDIOM, DIALECT.

As all *language* was at first *oral*, one would naturally suppose the second of these words to be

* The word *break* has so many different meanings that the Reader cannot be displeased to see in how many different ways it has been employed. The Duke of Gloster, in Shakespeare's *First Part of Henry VI.* to Cardinal Beaufort:

« ————— I am no *breaker* of the law;

« But we shall meet, and *break* our minds at large.»

In *Henry V.* and in *Romeo and Juliet* it is used in a different sense:

« Is not that the morning which *breaks* yonder?»

« But, soft! what light thro' yonder window *breaks*? »

Dryden, in the Ode mentioned in the preceding Note, makes use of it figuratively:

« *Break* his bands of sleep asunder,

« And rouse him like a rattling peal of thunder!

In another place the same Author says:

« Earthquakes, which are convulsions of the ground,

« *Break* bellowing forth.»

L.

the common conversation term ; but experience says no , notwithstanding that its derivation is nearer home than the others , if we except *speech* that claims from Runic origin like itself , and signifies more popularly a general *power* of utterance , than a *mode* of it appropriated to some particular nation.* *Idiom* implies the cast of expression and turn of discourse belonging to a *language* , and *dialect* runs into sub-divisions , as the country where it is spoken divides into provinces or districts. These *dialects* in England , France , or Spain , where there is (or ought to be) one Government only , are mere corruptions not modifications of the *language*. In Italy , as heretofore in Greece , matters are very different ; each state has a separate code of laws , distinct manners , dresses , habits of life dependent on their different governments , some of which are monarchical , some purely aristocratical : in countries so diversified , the language varies too , and almost every *dialect* is a written one. I have seen books in Milanese ,

* I know not whether , in characterizing these words , I may fall in with the taste of the public ; but , according to my opinion , *tongue* seems to agree best with a corrupted *language* , that is , *tongue* appears to be more particular or provincial ; *language* , more general or national. Thus I would say , the vulgar *tongue* , the mother *tongue* , the Yorkshire *tongue* ; but the English *language* , the French *language* , the Spanish *language*.—T.

L.

and translations from the Tuscan into Venetian frequently : indeed you see it upon the signs, &c. when you come into a new state , all over Italy ; for, though the accomplished ladies of the court , and professed scholars, speak to you in *Florentine*, or, as we say, in *Italian*, the ordinary people scarce know of such a tongue either at Naples , Genoa , or Turin , where either French or the provincial *patois* salutes your ear so constantly, it is difficult to suppose yourself in that nation of which you studied the language when in England. In the Venetian state I saw a man who I had been told was *Giorgio Scendone* write his name upon his door *Zorzo Zendon* ; and it used to be my sport to talk Milanese with an old Tuscan *laquais de place*, at Florence , and he called it *Turkish* , nor would believe it was a dialect of Italy.

An example to take in our five words at the head of this article , may be given thus : Charles Quint was noted for saying , that so many *languages* as a man knows , so many times is he a man. If this position be true, what a mortal must the interpreter of *Sultan Solyman* have been ! who was said to have spoken twenty seven divers *tongues* with fluency and ease , among which were some Malabaric *dialects* , I trust ; and even the clucking *speech* of the Hottentots must have been called in for the pupose of making out so surprisingly great a variety. It is not, however, know-

L.

ing a number of names for one thing, that constitutes a philologer like James Harris, or like Samuel Johnson, although it may make a linguist like Baretti.

And sure, said I, you find yourself so able,
Pity you was not druggerman at Babel.

DONNE.

While to discover the root and grasp the stem of *language*; to investigate its qualities, and examine into its colours; to learn the ramifications, and form acquaintance with the *idioms*, those flowers that adorn it: to preserve their sweets, and store them up a valuable provision of materials for the arts of Logic, Rhetoric, and Poetry: this is the useful, and not undelightful destination of a scholar's life:

While from science' proud tree the rich fruit he receives,
Who could shake the whole trunk, while they turn'd a few leaves.

LARGE, BIG, BULKY, GREAT.

That these words are nearly synonymous, we doubt not; that they are not wholly so, may be seen by applying them differently, and placing them closely without imputation of tautology, while we affirm that Mr. Bakewell's *large* breed of sheep, in Leicestershire, produced in the year

L.

1780, a ram so *bulky*, as at three years old to measure two feet five inches high, and five feet ten inches round his body, or, as we express it, *in the girth*. * Such is the effect of care and cultivation, which, in laniferous animals, is of apparent use, because so much wool may be gathered off a body so *large* in circumference. *Great* cattle, however, scarcely can be said to answer the pains taken to increase their size. A *big* cow is not found to give as much more, or as much better milk, than her companions, as will pay the farmer for the deep pasture she stands in need of, and for his unremitted attention in change and renewal even of *that*; besides that, the breed will revert back to the natural magnitude every year, unless much money is spent, and pains taken to prevent it: and, I believe, *large* oxen in countries where they plough with them, do no more work, and do that work no better, than beasts of the common undegenerated size. Such pleasures will, at length, end where they

* The word *great* is a general term, signifying any thing considerable, either in *bulk*, extent, quantity, &c. Thus we say, a *great* house, a *great* road, a *great* weight, a *great* famine, a *great* happiness. The words *big* and *large* are more circumscribed: *big* implies bigness of *bulk*; *large*, greatness of extent. Thus we say, a *big* man, a *big* stone; but a *large* room, a *large* field, &c. a *bulky* object is rather ungraceful.—T.

L.

began, in mere experiment; for Nature, when pressed out of her common course resents the insult, and drives man back by means unknown even to himself, back to the beaten road, so sure as he ever was disposed to quit it; whatever strange temptation might seduce, whatever inquisitive philosophy might prompt him.

LAVISH, PROFUSE, PRODIGAL.

These adjectives end in a climax; for he who begins by being *lavish* will soon become *profuse*, and finish with growing so completely *prodigal*, that no income will supply his wasteful and ridiculous excess. This last word is for that reason turned into a substantive, and expresses a man guilty of all such riotous follies as are ascribed to the youth in the Parable. Tropes of poetry and rhetoric do most certainly and daily, as Doctor Johnson says, encroach upon our prose, and the metaphorical becomes the current sense in time. This assertion is obviously true in the naming one of our very common fruits, called at *first* possibly the *nectarine* or *nectareous* fruit, in order to distinguish it as superior to all others in flavour, and *now* it is known by that name only. With regard to the words upon my list, the same Doctor Johnson, with his accustomed wisdom, observed, that a young man, naturally disposed to be

 L.

lavish, ever appears beset with temptations to extend his folly, and become eminently *profuse*, till he can scarcely avoid ending his days a *prodigal*, distressed on every side in mind, body, and estate.

LAY, SONG, BALLAD; POETICAL OR MUSICAL COMPLAINT.

I should not have said *musical complaint* here, had I not hoped the soft nightingale's pathetic strains would, in some measure, have justified the expression. Yet, I doubt not, but in ancient days, when *lay* meant something positive, and the best lyrics in the old *provençal* performances implied no more, nor even could have obtained any higher name, they were always set, and commonly sung too: for the three sisters then lived very kindly together, and Poetry had not learned to despise family assistance; when a painted explanation of the lover's sadness, ornamenting the top of a very mournful *ballad*, with a few simple notes to which he sung it under the fair one's window, rendered the sweet *lay* irresistible.

Lay is now used for almost every metrical composition, and foreigners will find it accepted so too often: this is, however, mere effect of ignorance; a *lay* can mean only a song or verses expressive of *complaint*, as the French, from whom we get it, derive the word from *lessus*, a funeral

L.

song or dirge ; and though Johnson considers it as of Danish etymology, from *leey*, it is still a lamentation every way.

« *Ballad*, » says Dr. Watts, « once signified a solemn, sad, or sacred song ; but the word now applies only to trifling verses. » Would it be too saucy for me to venture a conjecture that it once meant a *rondeau* or roundelay, either in the poetry or the music ? It is the formation of the word which leads me so to fancy ; the *Ball* means but dancing in a circle ; the *ballad*, I believe, meant singing in one.*

* The description of a merry pedlar, given by a servant in Shakespeare's *Winter's Tale*, will not be unseasonable on this subject of gaiety :

« O master, if you did but hear the pedlar at the door ; he *sings* several tunes faster than you tell money ; he utters them as if he had eaten *ballads* ; all men's ears grew to his tunes : he has *songs* for man or woman of all sizes ; no milliner can so fit his customers with gloves ; he has the prettiest love *songs* for maids, &c. »

A *ballad*, no doubt, is like the *romance* of the French, but with this difference, that the *ballad* is sad or gay as occasion requires ; whereas the *romance* is generally in a plaintive mood. In the progress of life, Shakespeare introduces the Lover

« Sighing like furnace, with a woeful *ballad*

« Made to his Mistress' eye-brow. »—See *As you Like it*, Act. 2, Scene 7.

L.

LEVITY, INCONSTANCY, UNSTEADINESS,

Are nearly, if not strictly synonymous : for he who is disposed to *levity* in friendship well warrants a suspicion of his *inconstancy* in love ; * although the words here must not be used alternately ; nor would a wise man choose such a character for partnership in business, nor would he willingly accept him as coadjutor in state matters, because no temper is so certainly fatal to affairs of consequence as an irresolute one, which gives disposition towards wavering on every subject, either from natural lightness of mind, or from that almost equally vexatious *unsteadiness* of conduct, so frequently the effect of too much philosophy ; and a way people get into, more with their own applause than that of their neighbours, of weighing every thing so nicely, and investigating every thing so closely, that finding faults in all (as in all sublunary things faults must be found) they resolve on nothing till that time is past in which any thing can be done.

LEVITY, AIRINESS, GAIETY, HILARITY, GOOD SPIRITS.

The last of these is the common conversation phrase for that strain of cheerfulness which, in a

* Dryden says, rather too severely :

« *Inconstancy's* the plague that, first or last,

« Taints the whole sex, the catching court disease. »

L.

professed wit, is called *hilarity*, in a fine lady, *gaiety* and *airiness*, but in an every day companion, of no peculiar character or consequence, mere *good spirits*; as if we would imply that such manner was more the effect of corporeal than mental powers. It may be so sometimes, but good breeding often puts on the mask of *levity*, in gay circles, whence if seriousness were not excluded, sadness would soon come in; and no one has a right to excite unpleasing ideas in the minds of others met for the purpose of being happy together for a few hours. They are not all synonymous, however. I have often observed children, spoiled ones I will say, in whom *levity* of manners was connected with sullen perverseness of temper, and an obstinate resolution to regard nothing that did not immediately tend to their own amusement. Real and genuine *hilarity*, meantime, is not seldom the effect of a mind fertile in ideas and overflowing with that good humour which Johnson defines a habit of being pleased. Such a soul, levigated by prosperity, soon mounts into *airiness* of temper, and settles, without much difficulty, in a state of agreeable and habitual *gaiety*, visible in the countenance, the manners, and conversation of our familiar life; standing little in need of adscititious help from pastimes, crowds, drink, or tumultuous diversions, which only constitute a power of forcing out momentary flashes of half-artificial merri-

L.

ment, like fire-works that sink suddenly and expire on the instant, leaving not only a dark gloom but an ill savour behind.*

TO LIKE, TO CHOOSE WITH PREFERENCE, TO APPROVE,
TO BE PLEASED WITH.

Strangers will better understand the popular usage of these words by such an example as the following. We *like* all companions that are in themselves agreeable, but *choose with preference* those whose studies and habits are congenial to our own. We *approve* the men who employ much of their time upon astronomical observations, but are most apt to *be pleased with* people who converse about what touches our interest more nearly, and lies, as we say, closer to our own level.**

* Notwithstanding Mrs. P's excellent observations, we shall quote two of Pomfret's lines :

« Wine whets the wit, improves its native force,
« And gives a pleasant flavour to discourse. »

** We do not always *choose* what we *prefer*, but we always *Prefer* what we *choose*. It is judgment that makes the *choice*; the heart gives the *preference*. Prudence sometimes forbids our *choosing*, and justice often does not permit us *to prefer*. Partial *preference* may be allowed to monarchs, but they should *choose* the ablest men for public offices.—T.

L.

TO LINGER, TO PROTRACT.

These elegant verbs, in the sense I mean to speak of them here, are certainly not far from being synonymous. *Procrastination* and *delay* shall be spoken of in their places; while the *lingering* poison with which the Guinea Blacks touch their arrows, and produce in those who are wounded by them long *protracted* and innumerable diseases, we have now, at length, found out to be no other than the putrid matter emanating from dead bodies; which matter laid on the weapon's head, like that of the small pox upon a surgeon's lancet, inoculates, with certain efficacy, the hapless person whose skin is razed by an arrow thus prepared, and who hopes in vain for cure from year to year,

—— and shuns to know
That life *protracted* is *protracted* woe.*

* The verb *to linger*, and particularly the participle present, is so expressive in the English language, and contains such a beautiful alliteration in one of Gray's lines, that we cannot help inserting one of the stanzas of his *Elegy*, written in a country church-yard:

“For who to dumb forgetfulness a prey,
“This pleasing anxious being e'er resign'd,
“Left the warm precincts of the cheerful day,
“Nor cast one longing, *lingering* look behind?”

L.

LOUD, NOISY, CLAMOROUS, TURBULENT, STORMY, VEHEMENT,
BLUSTERING.

Natives of England know instinctively, but foreigners must be informed, that these attributives have most effect being appropriated some to things and some to persons: we cannot, for example, call the weather *clamorous*, let tempests rage ever so high; and though Shakespeare says: « Have done, have done, you are *louder* than the weather! » it is said but to express the outcry of the people, *that word* being apparently adapted to strife of tongues, while the rest do most properly belong to elementary contentions, although sometimes brought forward to express verbal disputes and violence of argument by a figure common enough.

Let us try an example likely to include them all. A sailor who escaped the wreck of an Indian-man, was saying how unhappy a case it was for those ships to be so laden as they sometimes are with female passengers; for that nothing surely ever equalled the distress of its unfortunate commander, who bringing home his daughters and niece for education, almost in sight of land a hard gale rose, and roughened old Ocean in a tremendous manner; while thunderbolts falling frequently about them, and the winds, *louder* and more *blustering* than he had ever heard, struck terror into all

L.

on board : nor could the stoutest heart resist a tender impulse , when three beautiful girls , who at night lay down upon their beds void of care and full of hope , started from them at morning twilight , roused by the dreadful call of *clamorous* tongues trying to be heard among the shock of waves breaking over the vessel with *noisy* violence and *turbulent* excess , and coming upon deck clung round the captain , begging from his encumbered arm , with speechless , though *vehement* agony , that protection which Heaven alone in such emergency can bestow , till the weather now more *stormy* at sun rising shewed them their native shore , then , splitting the ship asunder , precluded all possibility of escape for *them* ; and took from the too-wretched parents all desire of surviving such destruction.—The sailor who told the tale saw them no more.*

* In this place may be introduced with propriety some of the numerous beauties of Falconer's *Shipwreck*, Canto III :

« It seemed the wrathful Angel of the Wind
« Had all the horrors of the skies combin'd ;
« And here to one ill-fated ship opposed,
« At once the dreadful magazine disclosed.
« And lo ! tremendous o'er the deep he springs,
« Th' inflaming sulphur flashing from his wings !
« Hark ! his strong voice the dismal silence breaks !
« Mad chaos from the chains of death awakes !
« Loud and more loud the rolling Peals enlarge,
« And blue on deck their blazing sides discharge !

L.

LOWLY, MODEST, MEEK, BASHFUL, HUMBLE.

That these adjectives are not strictly synonymous may be proved by bringing them all close together, without imputation of tautology, in a translation of Desmarets' pretty *Epigram upon the Violet*, when the French wits joined to make a garland for Mademoiselle de Rambouillet, choosing each a flower, and making verses upon it. The collection of poems when finished was known by the name of *Guirlande de Julie*, and some lines upon the Crown Imperial won the prize, which was, however, well disputed by this neatly turned and elegant quatrain :

Modeste en ma couleur, modeste en mon séjour,
 Franche de l'ambition, je me couche sous l'herbe ;
 Mais si sur votre front je peux briller un jour,
 La plus humble des fleurs sera la plus superbe-

Which might be rendered as follows, with little other deviation from the original than that which naturally follows inferiority of genius :

Though MODEST my colours, and LOWLY my lot,
 For notice too BASHFUL, too MEEK for ambition ;

« There, all aghast, the shiv'ring wretches stood,
 « While chill suspense and fear congealed their blood !
 « Now in a deluge bursts the living flame,
 « And dread concussion rends th' æthereal frame !
 « Sick earth convulsive groans from shore to shore,
 « And nature, shudd'ring, feels the horrid roar ! »

L.

Should you deign me a place in this true lover's knot,
The HUMBLEST of herbs would feel pride of condition.

Desmarets was an easy, elegant writer, though somewhat flighty: he made up a little book, such as we had once too few of, and we have now too many, a sort of *Recueil*, and he called it *Délices de l'Esprit*. Some wag, Menage I believe, put among the errata: *au lieu de Délices, lisez Délires*.*

LUCRATIVE, GAINFUL, PROFITABLE.

The application made in common chat of these adjectives depends much upon chance; yet so far custom has formed a kind of rule, that we say a *gainful* trade, a *profitable* employment, and a *lucrative* life, I think; by which latter is meant a

*For the elucidation of synonymous words we come again to Shakespeare. Modesty has been described by ancient and modern Poets ten thousand ways, but we must own, that the modesty Æneas expresses, in asking which was Agamemnon's tent of Agamemnon himself, appears to us so ennobled by the comparison, that we think it worthy to be inserted *à côté de la modeste et superbe violette de Desmarets*:

« I ask, that I might waken reverence,
« And bid the cheek be ready with a blush,
« Modest as Morning when she coldly eyes
« The youthful Phæbus. »

Troilus and Cressida, Act i. Scene ii.

L.

life spent in the absolute and unremitted pursuit of wealth; so that it is not therefore strictly, though apparently synonymous with the other two, which have, as I recollect, no senses separate from each other. A life wholly *lucrative* must be filled with anxiety, because the instability of riches is well-known: yet it may be *profitable*, for aught I know, to the soul's health in general; as it certainly keeps off many vices of the sensual kind, and not a few intellectual ones, by the mere banishment of idleness by perpetual occupation, and mortifying the body with that very anxiety we have been mentioning; and which can scarcely be avoided in the early years of attending to a *gainful* branch of business made so by indefatigableness of application. And now, as a contrast to such grave subjects, we will enter on a gayer synonymy, ever recollecting, however, the words of an elegant modern writer, who says most truly, that the mirth of one half of mankind is a task upon the muscles of the other.

LUDICROUS, COMICAL, LAUGHABLE, HUMOROUS, DROLL,

If critically applied to essays, dramas, &c. are nearly but not exactly synonymous; for a thing *comical* in its own nature, and seemingly well adapted to the stage, will not always be *laughable*, and *vice versa*. There are *humorous* stories told every day in company, that, as Shakespeare says,

L.

set the table in a roar, which would excite no sympathy of mirth in an audience met on purpose to be entertained : nor would any thing appear half so *ludicrous* as the insensibility of pit , box , and gallery to a tale which , told to any ten people there at supper , would divert them. Laughing depends upon a thousand minute circumstances ; and the man of humorous faculties is never half so sure of making those who surround him laugh , as the man of wit is sure to make them all admire. Wit is a brilliant quality, and of a positive nature ; it may be translated into twenty languages , and lose but little ; but foreigners can with difficulty learn to laugh with us , or we with them.

Doctor Beattie seems to have confounded these qualities strangely, and selects passages as *humorous* , which I think purely and perfectly witty ; and selects from *Hudibras* too, of all books perhaps most dazzling with scintillant brightness. I should as soon be tempted to laugh over Young's poems as Butler's ; for though ridicule and satire provoke admiration , and we all agree to express that admiration by laughing, it is but a company-laugh at last , called up to shew that we understand the joke , but is expressive of no mirth , while in Goldsmith's five-act-farces you are momentarily presented with some *droll* mistake, some burlesque image , or some *ludicrous* situation , which, assisted by the actor, forces out sudden and

L.

involuntary laughter from the most seriously disposed. Whatever appears studied cannot be *humorous*, though *comical* it may be made by study certainly, as Swift and Congreve knew. They were *facetious* writers in the truest sense of that classical word; but I see more *humour* in *Johnny Gilpin* than in all *Gulliver's Travels*, replete as they are with wit, satire, raillery, and malice. Shakespeare meantime possesses the true power over his countrymen's hearts, who never at the thousandth representation forbear to give their unequivocal testimony to his various powers, while Lancelot Gobbo and his whimsical father instruct Bassanio on his way to master Jew's; or when Elbow's examination before the magistrates is likely (as one of them observes) to outlast a night in Russia, when nights are longest there. The difference between wit and *humour* is best exemplified, however, in the historical plays; where we find Falstaff always witty, nor can distress at last in any degree blunt his powers of calling up *comic* images, and combining them with facetious pleasantry: but mine Hostess displays pure, *naïve* and native *humour*, nor can anything exceed her *droll* simplicity in the account she gives of the poor knight's death, when he is gone, whose support in every scene often took our attention away from *her* character, admirably, incomparably as it is drawn. Ben Jonson has not, I think,

L.

received his due praise from *humour*. Learning is an enemy to merriment, we fancy; yet surely the last scene of *The Alchymist*, which to every other perfection that a *comic* drama can possess, adds the *ludicrous* appearance of the gaping neighbours, apparently all wonderstruck at sight of what they knew perfectly well before, but had been persuaded to disbelieve against the evidence of their own senses, chained down by the superior genius of Jeremy Butler, is an astonishing performance, ingenious and subtle in the contrivance and grouping, yet so truly natural, pleasant, and honestly laughable, no powers of face can stand it: and when I sit alone and refresh my memory with the effect that play had upon the stage in Garrick's time, I can laugh from the recollection of its force. Garrick, indeed, knew all the avenues to laughter; and had such extraordinary capacity for playful images, and light gaiety, that the words *ludicrous*, *droll*, and *comical* can never surely be pronounced or written without exciting tender remembrance of him, whose pleasantry made our lives cheerful, perhaps even at the expence of his own.

LUXURY, SENSUALITY, VOLUPTUOUSNESS, DEBAUCH.

These words are often falsely used as synonymous; for the signification is most comprehensive

L.

in the first word, most brutal in the second, soft in the third, and *rotten* in the fourth. For luxury only implies excess in every thing from whence pleasure least alloyed by pain can be extracted; and it was in that sense Prior understood it, when he made his Solomon exclaim:

The pow'r of wealth I try'd,
And all the various *lux*e of costly pride.

A man may be said to revel in intellectual *luxury*, if he provides himself a magnificent library of the very choicest books, bound with elegance, and of the most perfect editions. A spacious gallery, furnished with pictures of immense value, and yet not one unpleasing subject touched, though the most famous masters have been culled from; two great wild views from the hand of Salvator Rosa being alone permitted to roughen the fastidious delicacy of a collection, whence martyrdoms and indecencies are excluded with equal care. A museum of natural rarities, ingeniously placed and diligently brought together from various climates; and a menagerie of wide extent for living animals, that he may study natural history without the danger and fatigue of travelling. An ample park for maintenance of such creatures as being graminivorous will not offend each other; and proper food with useful and commodious fabrics provided in it, that so they too may live in what *they* reckon

L.

luxury, and be tempted to continue the race, though in a country far distant from their own. A lake of at least eight English miles in circumference for containing fish, and inviting its master to construct little yachts, &c. or study the art of managing ships, building small vessels, and so forth. But if he riots in real intellectual *luxury*, he will above all things be careful to fix a grand observatory upon such an eminence as may command a wide horizon, filling the room with proper telescopes, approximators, and all the due implements of study: the chamber under it to contain some books upon subjects connected with, or immediately treating of those globes which adorn the upper story, that so his knowledge of the heavenly bodies may be facilitated, and he may be spared the trouble of retiring to his library for consulting astronomical authors; while the closets *there* contain chiefly the costly coloured accounts of foreign and domestic birds, serpents, &c. with scarce engravings, drawings both of ancient and modern masters, with prints innumerable, and all of some peculiar properties to deserve a place in a collection so eminent, leaving the planetarium, large orrery and quadrants in the observatory to be consulted occasionally.

The music-room or banqueting house, meantime, is nearer home; and every instrument is there provided for every performer, should his own be

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forgotten or injured : with large quantities of manuscript songs, and elegant quartettos in scores, that disappointment may never intrude, and push pleasure out of *his* doors who knows so well to call and to detain her. For, although we have not yet spoken of his coins amidst this combination of literary ease and scientific elegance, yet must they, united with cameos, medals and intaglios, be such as attract envy and admiration from those who best understand the nature of such things; while the flower-garden, physic-garden, hot-houses, greenhouse and conservatory shall be constructed on the completest plan, that full scope may be afforded to our *luxurious* scholar's commendable researches into the new discovered recesses of botany, the loves and maladies of plants, &c. and among these intellectual *luxuries* we will allow him that of refusing his neighbours' admittance for the solace of his *pride*, or of admitting them for gratification of his *vanity*, just as the humour suits. And surely a man may effect all this by the mere force of a fortune not in these days accounted enormous, without the smallest deviation towards *voluptuousness*, every tendency to which he studiously avoids; while, instead of saying with Sir Epicure Mammon, « *Down beds are too hard; mine shall be blown up,* » our man of *luxury* sleeps on a flock mattress, and without fire too, till the sharp frosts set in, when one large *kennel coal* keeps his cham-

L.

ber from excess of cold, and leaves no scent behind: for we must remember that he is a professed valetudinarian, and guards his precious health with most attentive abstinence from every kind of game, high dishes, sauces, &c. living chiefly, if not wholly, upon chicken fatted at the barn door only, never put up, and mutton from the mountains of Wales or Island of Portland in its season; drinking no liquor except Spa or Seltzer water, costly as wines, and imported by himself and agents with unremitted care. These he indulges in: and as it has been long his fixed intention to remain always in a state of celibacy, he keeps a regular and handsome table for friends that come and stay a week with him by turns, but never longer at a time, lest attachment on his part might breed familiarity on theirs; and contradiction, which ever offends him, might ensue. To avoid, therefore, all such intimacy, as could only produce tales of sorrow in the soft companions, and in the rough, perhaps, somewhat of independence in their air and manner so displeasing to his nerves, and so likely to disturb his tranquillity, never more than eight, or fewer than six gentlemen or ladies sit down with him at once; that number being just sufficient to invite talk and yet preclude confidence, freeing him at once from solitude and exertion. All this while *sensuality* is, methinks, kept at an immeasurable distance. The physician, whom

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he daily sees and fees, that no temptation to neglect his trust may ever arise, recommends regular hours and temperance in sleep, coarse linen for bed and body, and all winter time low fires, cold bathing, and flannel next the skin; and with these hardships, which some men undergo to purchase heaven, our *luxurious* gentleman is ready to comply, as death is what he dreads most; therefore goes not to London lest he should see or hear of it; keeps out of parliament for obvious reasons; besides that political debates would harass his mind too much and interrupt the peaceful tenor of his life. On the same principle he never plays at cards higher than half-crown whist, all games having, as he justly observes, a tendency to ruffle a man's temper and agitate his spirits for nothing, while dancing would heat his blood. Sports of the field are far too boisterous for so delicate a frame, unless the ladies tempt him out, two or three fine evenings during a long summer, to take some partridge with a net and setting dog, an animal trained like his companions to apparent gaiety and real submission: but favourite creatures he resolves against as troublesome, and only looks over his birds and beasts in their aviaries and menagerie. His stable is not extensive, and consists only of easy pads for his own riding, with choice of excellent hacks, and useful not showy horses for his carriage, as he travels little, and visits not at all.

L.

Servants' accounts he suffers not to perplex him, having contracted with his steward for eight thousand pounds a year to pay *all expences*; and keeping four thousand pounds a year more annually in his own hands for occasional purchases, &c. that so living always within his income, he never may be made uneasy about any thing; for which reason he will not hear of poverty or misery, nor will ever exercise either his mind or body to fatigue for any purpose. Taking care of his books, pictures, &c. is his rational and tranquil amusement; and as these were originally bought with the forty thousand pounds which came to him ten years ago, when his father's death put him in possession of that sum in the stocks, and a clear not nominal estate of twelve thousand pounds per annum in land, within fifty miles of the metropolis, he has no care in this world except to enjoy it sufficiently, and keep from him every thing noisome and offensive; among which no creature can be more unwelcome than one who loves *debauch*, and never will our man of true *luxury* endure again in his sight that officious friend, who, from ignorance and misapprehension of his patron's character, brought with him once a fellow skilled in roaring out obscene catches, and other as beastly modes of entertainment, thinking (how vainly!) to divert the master of the house, who, after the second half-hour, exerted himself beyond his usual

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strength to turn them both out of it , and told his physician next day, the illness he had incurred by the fatigue was at least more supportable than such people's presence for an afternoon.

I am sensible that in this example I have extended myself beyond the usual limits ; but I wished to shew my notions on this subject, and to prove by this trifle how distant such words are from synonymy: whilst *sensuality* may reside and triumph in Otaheite , and a Turkish Effendi may riot in *debauch*, while true *luxury* must now be sought for in Great Britain , leaving softer *voluptuousness* to reign elsewhere.

Again, if we look over Suetonius, we shall find, that when Nero constructed the ceiling of his Golden house , so as to shew by mechanism the movements of the heavenly bodies , he was *luxurious*; whilst Heliogabalus was a mere *voluptuary*, Vitellius a *sensualist* , and Tiberius an old *debauchee*. Let no one here think it either new or ingenious to inform me that pleasure may be best sought, and surest found in virtue, where Goldsmith says you may learn the *luxury* of doing good.

MADNESS, INSANITY, LUNACY, FRENZY, MENTAL DERANGEMENT,
DISORDERED SPIRITS, DISTRACTION.

These words, even in common conversation are among well-bred people nicely and cautiously

M.

used, with much reflection too, although to a foreign ear they may possibly sound as if synonymous. Yet Italians in particular should recollect, that their own Cicero is much of the same opinion with our Johnson, who says, that were we to speak rigorously, perhaps no human mind is exactly in its right state; because there is no man whose imagination does not sometimes predominate over his reason; no man who can regulate his attention wholly by his will, and whose ideas will come and go at his command; no man in whose mind airy notions do not sometimes tyrannize, and force him to hope or fear beyond the limits of sober probability.* All power of fancy over reason is a degree of *insanity*; but while this power is such as we can control and repress, it is not visible to others, or considered as any proof of *mental derangement*: nor can we justly pronounce it *madness*, till it becomes ungovernable, and influences apparently the speech or action of the person in question. A friend once told me, in confidence, that for two

* Leontes, in Shakespeare's *Winter's Tale*, transported at the sight of the statue of his Queen Hermione he has just lost, says to Paulina, who wants to draw the curtain and hide it:

« ————— O sweet Paulina,

« Make me to think so twenty years together;

« No settled senses of the world can match

« The pleasure of that *madness*. »

M.

years he durst not ever eat an apple for fear it should make him drunk ; but as he took care to assign no reason for his forbearance , and as no man is much solicited to eat apples , the oddity escaped notice ; and would not have been known at this hour , but that he told me many years after he had recovered his senses to perfection , and told it as an instance of concealed *insanity*.

With regard to mere use of words , I think *lunacy* seems to be the legal term ; *insanity*, and sometimes *melancholy*, the medical ones ; while *frenzy*, *madness* and *distraction* are the poetical expressions of what we call *mental derangement*, or *disordered spirits* , in elegant conversation.*

MAIN, OCEAN, SEA,

Appear synonymous , yet are not so in strictness ; the first being rather a poetical than a conversation word , and which ought to be applied

* In *Midsummer's Night Dream*, Shakespeare makes Theseus place *lovers*, *lunatics*, and *madmen* all in a class :

« *Lovers* and *madmen* have such seething brains ,

« Such shaping fantasies that apprehend

« More than cool reason ever comprehends.

« The *lunatic* , the *lover* , and the *poet*

« Are of imagination all compact :

« One sees more devils than vast hell can hold ;

« That is the *madman* : the *lover* all as frantic ;

« Sees Helen's beauty in a brow of Egypt :

« The *poet's* eye , in a fine *frenzy* rolling ,

« Doth glance from heaven to earth from earth to heaven .»

M.

even in verse, I think, only to the Pacific or Atlantic Ocean, because *main*, deriving its etymology solely from its bulk and extension of parts, *magnus*, should not be applied to the Baltic, the Caspian, or other inferior and inland seas, which, speaking with geographical exactness, are rather to be called gulphs and lakes*: and though Milton does somewhere make mention of the *Ærythrean main*, it is an early composition; he grew more attentive when he wrote *the Paradise Lost*. One might, however, without imputation of pedantry, or affectation of unusual correctness, tell how a friend's only son had such a passionate desire to go to *sea* that, undeterred by every argument his friends could possibly urge concerning

* By *sea* is understood a large body of water, opposed to land, confined within certain bounds; by *ocean*, a much larger body whose utmost verge is not particularly known. We say the Baltic *sea*, the Mediterranean *sea*, the Adriatic *sea*; but the Western *ocean*, the Atlantic *ocean*, the Pacific *ocean*: so again the wide *sea*, but the vast *ocean*: the Mediterranean, the Baltic, the Adriatic, and the Atlantic may be used without the addition of *sea* or *ocean*.—T.

Shakespeare, in *Julius Caesar*, calls it the *ambitious ocean*. Casca says to Cicero:

« I have seen tempests when the scolding winds
« Have riv'd the knotty oaks; and I have seen
« Th' *ambitious ocean* swell, and rage and foam
« To be exalted with the threat'ning clouds:
« But never till to night, never till now,
« Did I go through a tempest dropping fire.»

M.

the well known dangers and terrors of the *main* (which, doubtless, tormented their imagination with equal force as hope of change, and confidence of conquering those perils, seduced the warmer fancy of the boy) he set out upon a discovering party with a squadron intended to make the circuit of our Earth, and, suffering a variety of hardships, distresses and fatigues, at length arrived safe at home, having with difficulty survived the vessel he set sail in, and having after her shipwreck been obliged to cross the *ocean* in a little skiff, with short allowance, and no accommodation. We hope for his poor mother's sake he will now content himself to stay quietly in England, and seek for wealth or fame in paths less perilous: this is the more to be expected as his father died two years ago, so that all pleasure in thwarting his authority is at an end, for which purpose alone many frolics are committed by thoughtless youths who run into ruin only to prove their spirit of independence.

MALAPERT, SAUCY, IMPERTINENT.

The last of these has by corruption become the common conversation word, and turned the first, which is the proper one, out of good company; *

* *Impertinent*, means intruding and meddling with what no ways concerns us. *Saucy* means insolent and abusive.

M.

for by *impertinent* is meant in strict propriety the man whom La Bruyere, translating *the characters of Theophrastus*, calls *le Contretemps*, who goes to supper with his mistress when he hears she has an ague, and inveighs against the marriage state when invited to celebrate a wedding dinner, with a hundred such tricks, the completest of which in the original seems to be his looking on gravely, while a gentleman to whom he professes friendship corrects his favourite slave, encouraging him to proceed by magnifying the fellow's fault, applauding the master's attention to good discipline, &c. till turning suddenly and speaking to a stander-by, he adds: "I took just this very same method myself once with the cleverest lad you ever saw, and he ran away from me the next day, nor could I ever catch hold of him more; I am sure it was acting precisely in the same manner cost me just the best servant I ever had in my life." Now nothing of this perverseness is required to form what we at present are content to call *impertinence*, falsely enough, for the *malapert* miss, and *saucy* chambermaid, often possess skill sufficient to *time* their sprightly insolence and lively raillery reasonably well, that sudden burst of confident self-sufficiency, by the vigorous sally of which virtue herself may be sometimes confounded, and learning often feels abashed and overwhelmed; while the antagonist, safe in her

M.

own sex and station, enjoys the triumph of levity, and titters delighted with the disgrace of her superiors. Such seems to have been the behaviour of gentlewomen in Swift's time, Irish ones at least; and such seem likewise the damsels described by Mr. Boyle, when Eusebius says, « in truth, good Lindamour, I feel my civility as much endangered by the company of such females, however beautiful, as is my chastity, seeing that we must acknowledge it difficult in such cases to control that spirit of reprehension which, if let loose, would possibly more quickly excite their mirth than their resentment. » Such fair ones may still be found, with diligent search, I believe; and to be serious, whoever wishes to learn the full meaning of the word *malapert* may study the ready responses of an English miss, or an Italian chambermaid.*

MALICE, MALICIOUSNESS, MALIGNITY.

These words run rather in a climax than a parallel: the first has the softest signification of the three, and conveys somewhat like an idea of buf-

* Shakespeare is bold enough to qualify blood as *malapert*. Sir Thomas Belch, in *Twelfth Night*, says to Sebastian, sword in hand:

« Nay then, I must have an ounce or two of this *malapert* blood of yours. »

M.

foony mingled with the other more pernicious ingredients. But while ill-educated and naturally coarse people are tempted to laugh at tricks of merry *malice*, all wish to be thought incapable of serious and intentional *maliciousness*; and even the man, who would not scruple to confess that once in his life, perhaps, he had felt impulses towards even *this* deviation from virtue and from honour (provoked by some person who had crossed his ambitious designs, or thwarted through *malice* his amorous pursuits) would resent a charge of *malignity* as the heaviest of all imputations. For my own part, I think the whole triumvirate so hateful that, when I see babies not discouraged from playing each other some *malicious* trick, I tremble lest such tempers should ripen into dispositions of the worst sort, and, if combined with feebleness of nature, shew early symptoms of that vile *malignity* which poisons what it cannot subdue, and saps the character it dares not arraign.*

* The first of these words has not always a mild signification. Othello says to Lodovico, after having killed Desdemona:

“ ——— I pray you in your letters,
 “ When you shall these unlucky deeds relate,
 “ Speak of me as I am; nothing extenuate,
 “ Nor set down aught in *malice*. ”

M.

MARRIAGE, WEDDING, NUPTIALS.

Although these are all common conversation words they can scarcely be used synonymously. There is a treaty of *marriage* going forward in such a family, we say, and I expect an invitation to the *wedding* dinner, as it is reported the parents are disposed to celebrate these *nuptials* with great festivity, and very few friends of the family will be left out.*

Meantime our great triumph over foreigners, who visit us from warmer climates, is in the superior felicity of our married couples; nor do I praise those superficial writers who so lament the infidelities committed among *us* in papers which, carried to the Continent, tend to make them believe there is no more conjugal attachment in Britain than at Genoa or Venice. The truth is, we find in all great capitals an ill example set by a dozen of women of distinction who give the *ton* as it is called; and with regard to such, London confesses her share: yet is the mass of middling people left untainted; and even among our nobility, those of the first fortune and dignity in England live with an Arcadian constancy and true affection.

* *Marriage* is the state; *wedding*, the act or engagement; the *nuptials*, the celebration of the act.

“ ————— To the nuptial bower

M.

MATURITY, AND RIPENESS,

Are each of them conversation words, but we use the first chiefly as a figure of the second, and apply it something more seriously. If you gather fruits, we say, in such a state of excessive *ripeness* that your fingers are in danger of breaking them during the operation, they never can be expected to stand the process of preserving, because, when parts will admit no more expansion, the very brandy you put to keep them will cause them to burst: in like manner will a wise man put his intents or schemes in execution before they arrive at that full *maturity* which is likely to bring forward a discovery at the very instant of projection, and ruin his design in its crisis.*

« I led her blushing like the morn; all heaven,
 « And happy constellations on that hour
 « Shed their selectest influence: the earth
 « Gave sign of gratulation, and each hill:
 « Joyous the birds: fresh gales and gentle airs
 « Whisper'd it to the woods, and from their wings
 « Flung rose, flung odors from the spicy shrub,
 « Disporting, till the am'rous bird of night
 « Sung spousal, and bid haste the evening star
 « On his hill-top to light the bridal lamp—
 « Hail, *wedded* love! mysterious law, true source
 « Of human offspring!» *Parad. Lost.* canto VIII.

* Ulysses, in Shakespeare's *Troilus and Cressida*, speaking of Priam's youngest son, says of him:

« Not yet *mature* yet matchless; firm of word;

M.

MAZE, LABYRINTH, PERPLEXITY.

The curious structures formed of old in Egypt, Crete, and, ages afterwards, in Tuscany by Porsenna, have given the two first of these words to every modern language as a synonymy for the third. They have now none but a figurative sense, I think, because a labyrinth constructed to puzzle in a garden is considered, and justly, as a childish plaything.* I know of no such trifle in any English pleasure ground, unless that left standing in Hampton-Court-Gardens be considered as one; a proof of King William's Dutch taste! And why is it so considered? merely because it is impossible for such a *maze* to be made, in the present situation of life and manners, large enough to answer the real purposes of concealment and mystery which would take up a space of twenty miles in circumference, and might be appropri-

« Speaking in deeds, and deedless in his tongue. »

And in *King Lear*, Edgar gives, in the word *ripeness*, an excellent warning to old age :

« ——— Men must endure

« Their going hence, even as their coming hither :

« *Ripeness* is all—» that is, being ready and prepared, or, perhaps, *ripe for death*.

* Petruchio, in Shakespeare's *Taming of the Shrew*, says :

« And I have thrust myself into this *maze*,

« Haply to wive, and thrive as best I may. »

M.

ated to uses, or at least be liable to suspicions of a terrifying nature. In old aristocratic days, and in semi-barbarous nations, gross violations of every virtue lived unnoticed, and died away undetected from the permission mankind tacitly gave to every idea of privacy and seclusion; where man, unwatched by man, brutified for want of observance, talents languished for lack of cultivation, and, while rich minds were suffered to run over with weeds, poor ones perished in their original nakedness from that cold which never was thawed by consolation.* It is, however, worthy to be remarked, that upon quitting this dark *labyrinth*, we find ourselves suddenly transported

* The reader will, no doubt, pardon us this short digression; it will confirm Mrs. P's observation; and it is the celebrated Gray who meditates as follows in a country-church-yard:

- « Perhaps in this neglected spot is laid
- « Some heart once pregnant with celestial fire;
- « Hands that the reins of empire might have sway'd,
- « Or wak'd to extasy the living lyre.
- « But knowledge to their eyes her ample page,
- « Rich with the spoils of time, did ne'er unroll;
- « *Chill* penury repress'd their noble rage,
- « And *froze* the genial current of the soul.
- « Some village-Hampden, that with dauntless breast
- « The little tyrants of his fields withstood;
- « Some mute inglorious Milton here may rest;
- « Some Cromwell, guiltless of his country's blood.»

M.

into a broad light so strong and violent that our eyes, unable to contend with its power, are dazzled into *perplexity*, little less dangerous than the tenebrous state we left behind : while every petty transaction is torn forth and exposed to public view ; lives of our neighbours written before they are ended , and letters of our own published and sold to our very selves ; anecdotes of one another become the only reading , and , true or false , are now the welcome exchange for money, time , and peace. But surely the reverse of wrong is not right, while truth and common sense lie in the middle way ; and he who wilfully drives his Pegasus out of that path, will in time fire the world about his ears, like Phaeton when he neglected the precepts of his parent Apollo , ruler of *destiny*, that said so wisely : ——— *Medio tutissimus ibis*, &c.

MELODY, HARMONY, MUSIC.

These terms are used as synonymies only by people who revert not to their derivation ; when the last is soon discovered to contain the other two, while the first means merely the air , or , as Italians better express it , *la cantilena*, because our very word *melody* implies *honey-sweet singing*, *mellifluous* succession of simple sounds , so as to produce agreeable and sometimes almost enchanting effect. Meanwhile both co-operation and com-

M.

bination are understood to meet in the term *harmony*, which, like every other science, is the result of knowledge operating upon genius, and adds in the audience a degree of astonishment to approbation, enriching all our sensations of delight, and clustering them into a maturity of perfection.*

Melody is to *harmony* what innocence is to virtue; the last could not exist without the former on which they are founded; but we esteem him

* « *Music* has charms to sooth a savage breast,
« To soften rocks and bend the knotted oak.» *M^{rs}. Bride*

Lorenzo says to Jessica, in the Merchant of Venice :

« Here will we sit, and let the sounds of *music*
« Creep in our ears. Soft stillness and the night
« Become the touches of sweet *harmony*.
« Sit Jessica : look how the floor of heav'n
« Is thick inlaid with patines of bright gold !
« There's not the smallest orb which thou behold'st
« But in his motion like an angel sings,
« Still quiring to the one-ey'd cherubim :
« Such *harmony* is in immortal souls ;
« But whilst this muddy vesture of decay
« Doth grossly close it in, we cannot hear it.»

And a little further the same Lorenzo adds :

« The man that has no *music* in himself
« Nor is not moved with *concord* of *sweet sounds*,
« Is fit for treasons, stratagems, and spoils ;
« The motion of his spirits are dull as night,
« And his affections dark as Erebus :
« Let not such man be trusted.»

M.

who enlarges simplicity into excellence, and prize the opening chorus of *Acis*, and *Galatea* beyond the *Voi Amanti* of Giardini, although this last-named composition is elegant, and the other vulgar.

Where the original thought, however, like Corregio's *Magdalen* in the Dresden Gallery set round with jewels, is lost in the blaze of accompaniment, our loss is the less if *that* thought should be somewhat coarse or indelicate; but *music* of this kind pleases an Italian ear far less than do Sacchini's sweetly soothing *melodies*, never overlaid by that fulness of *harmony* with which German composers sometimes perplex instead of informing their hearers. *His* chorusses in *Erifile*, though nothing deficient either in richness or radiance, are ever transparent; while the charming subject (not an instant lost to view) reminds one of some fine shell coloured by Nature's hand, but seen to most advantage through the clear waves that wash the coast of Coromandel when mild monsoons are blowing.

Melody is chiefly used in speaking of vocal *music*, and *harmony* means many parts combining to form composition. Shall I digress in saying that this latter seems the genuine taste of the English who love plenty and opulence in all things? Our *melodies* are commonly vulgar, but we like to see them richly drest; and the late silly humour

M.

of listening to tunes made upon three notes is only a mere whim of the moment, as it was to dote upon old ballads about twenty or thirty years ago; it will die away in a twelvemonth, for simplicity cannot please without elegance: nor does it really please a British ear, even when exquisitely sweet and delicate. We buy *Blair's Works*, but would rather study *Warburton's*; we talk of tender Venetian airs, but our hearts acknowledge Handel. Meantime it is unjust to say that German *music* is not expressive; when the Italians say so, they mean it is not *amorous*: but other affections inhabit other souls; and surely the last-named immortal composer has no rival in the power of expressing and exciting sublime devotion and rapturous sentiment. See his grand chorus, *Unto us a Son is born*, &c. *Pleyell's Quartettos* too which have all somewhat of a drum and fife in them; they express what Germans have ever excelled in, regularity, order, discipline, arms—in a word, WAR. When such *music* is playing, it reminds one of Rowe's verses which say, so very truly, that

The *sound* of *arms* shall wake our martial ardour,
And cure the am'rous sickness of a soul
Begun by sloth and nursed with too much ease.
The idle god of love supinely dreams
Amidst inglorious shades and purling streams;
In rosy fetters and fantastic chains
He binds deluded maids and simple swains;

M.

With soft enjoyment wooes them to forget
 The hardy toils and labours of the great :
 But if the *warlike* trumpet's loud alarms
 To virtuous acts excite, and manly arms,
 The coward boy avows his abject fear ;
 Sublime on silken wings he cuts the air,
 Scar'd at the noble noise and thunder of the war.*

* Cowley has the most eccentric idea that ever entered a man's head on this subject ; and seems to have had in view the lines we quoted from Shakespeare in our last note. He calls the Creation of the World *God's Poem*, and says :

« Its parts to number and fixed rules were brought
 « By the eternal Mind's poetic thought ;
 « Water and Air ~~us~~ for the *Tenor* chose ;
 « Earth made the *Base*, the *Treble* Flame arose :
 « To th' active Moon a quick brisk stroke he gave,
 « To Saturn's string a *Touch* more soft and grave :
 « The Motions strait and round, and swift and slow,
 « And short and long, were mixed ; and, woven so,
 « Did in such artful Figures smoothly fall
 « As made this decent measur'd *Dance* of all :
 « And *this is Music.* »

Collins, rather dissatisfied with the present manner of executing *music*, exclaims :

« O *Music* ! sphere-descended maid,
 « Friend of pleasure, wisdom's aid,
 « Why, Goddess, why, to us deny'd,
 « Lay'st thou thy ancient lyre aside ?
 « Arise, as in that elder time,
 « Warm, energetic, chaste, sublime! »—See *the Passions*.

M.

MISTAKE, ERROR, MISCONCEPTION.

Whoever thinks these words strictly synonymous will find himself in an *error*; while he, who says he wandered out of his way between London and Bath from mere *misconception*, makes a comical *mistake*, for he only committed an *error* in neglecting to punish those who turned him out of the right road *for a joke*. These are the niceties of language that books never teach, and conversation alone can establish. Let foreigners, however, settle it in their minds that the word first used in this catalogue of false apprehension is used when one man or one thing is taken for another; the second applies much wider, and we say it of all who deviate from the right path, whether that deviation is or is not caused by a mere *mistake*; the latter seems less an act of the will than either of the other two; it is more a perversion of the head than any thing else, and its resistance against conviction carries with it something laughable. A nobleman, for instance, employing his architect to shew him the elevation of a house he intended to build, the artist produces a drawing made with Indian ink. This is no bad form of a house, says my lord, but I do not like the colour; my house shall be *white*. By all means, replied the builder, *this is a white house*. No, *this is black and white, methinks*; evidently so, indeed, and striped about

M.

somehow in a way that does not please me. — Oh dear! no such thing, my lord; the house will be white enough. That I do not know, Sir; if you contradict my senses *now*, you may do the same *then*: but my house shall not be patched about with black as this paper is; it shall be all clean Portland stone. Doubtless, my lord; what you see here is perfectly *white*, I assure you. You are an impudent fellow (answers the proprietor) and endeavour to impose upon me, because I am not conversant in these matters, by persuading me that I do not know black from white; but I do know an honest man from a rogue: so get about your business directly; no such shall be my architect.

This was *misconception*. When the *faux Martin Guerre* came to France from India, and took possession of the house, lands, wife, &c. of a man whom he strongly resembled, and who, by four or five years absence from his family, was so forgotten by them that neither brother nor sisters found out the imposture, their caresses and obedience, their rents and profits were all intended to the person of another man, and were only paid to him by a fatal but innocent *mistake*. But when the jury condemned a man wholly unconcerned in the business to suffer for a crime one of themselves had committed, nor ever found out that good evidence was wanting to prove his guilt, till the real perpe-

M.

trator of the murder owned it himself in private to the judge, they acted with too little caution and delicacy, and have been always justly censured for the *error*. The facts are all acknowledged ones.*

MONEY, CASH, COLE, ASSETS, READY RINO, CHINK,
CORIANDERS,

Form a string of hateful words, synonymous enough, however, or nearly so, in the vulgar and despicable dialect of coarse traders in the hour of merriment, but to be ever sedulously avoided by those who mean to be thought eminent for choice of phrase and elegance of conversation. The first is, after all these heavy denunciations, a necessary and proper term when business comes to be seriously spoken upon;** the second is always pert and

* Shakespeare makes Cressida say, in bidding adieu to Troilus:

« Troilus farewell! one eye yet looks on thee,

« But with my heart the other eye can see.

« Ah poor our sex! this fault in us I find,

« The *error* of our eye directs our mind:

« What *error* leads must *err*. »

** In Shakespeare's *Merry Wives of Windsor*, Ford says to Falstaff:

« If *money* go before, all ways do lie open. »

And he answers:

« *Money* is a good soldier, Sir, and will on. »

M

pedantic, unless used in its native soil, the banker's shop, where it means coin, opposed to notes; such *money* as may be kept in a *caisse* or strong-box is properly, and from that derivation justly, denominated *cash*. The fourth word on this unpleasing list is likewise of French etymology, and belongs rather to the cant of lawyers than to merchants: when a man dies, his executors and their attorney begin to inquire if he has left *assets* (meaning *assez*) sufficient for payment of legacies, debts,

In the *Merchant of Venice*, Antonio says to Shylock:

- « If thou wilt lend this *money*, lend it not
- « As to thy friends; for when did friendship take
- « A breed of barren metal of his friend?
- « But lend it rather to thine enemy;
- « Who if he break, thou may'st with better face
- « Exact the penalty.»

When Imogene, in *Cymbeline*, offers *money* to Arviragus, he tells her with contempt, that

- « All *gold* and *silver* rather turn to dirt,
- « And 'tis no better reckon'd but of those
- « Who worship dirty Gods.»

Butler, in *Hudibras*, remarks, that

- « This *money* has a power above
- « The stars and fate to manage love,
- « Whose arrows (learned poets hold)
- « That never fail, are tipp'd with *gold*.
- « 'Tis virtue, wit, and worth and all
- « That men divine and sacred call;
- « For what's the worth of any thing,
- « But so much *money* as 'twill bring.»

M.

dues, &c. The others are nothing better than a mere jargon of school-boys, apprentices, &c. and so surely are these terms excluded civil society, and so attentive must foreigners be never to pronounce them, that I am confident a nobleman would scruple to introduce the best recommended son of his own best friend in England to Sir William Hamilton or Sir Robert Murray Keith at Naples or Vienna, should the youth in his first visit give my lord to understand that he « took care not to set out from home without having touched the *cole*, provided the *ready rino*, and tipt Old Squaretoes for the *corianders*. »

Nothing is so certain a brand of beggary in our country as coarse and vulgar language. We know almost the street a man resides in here at London (at least the company he has kept) by a peculiar strain of discourse which, though endurable enough so long as the talk is serious, relapses into wretchedness the moment a jest is attempted. I have heard Dr. Johnson say there was such a thing as a city voice; a city laugh there is, that is certain, different from that of the people who inhabit, and have from their youth inhabited, the court end of the town.

It appears from some of Martial's epigrams, meantime, and there are corroborating reasons to believe, that in old times, as well as now, some waggish way was always adopted by low people when speaking of pecuniary concerns; and *nummi*

N.

was certainly a cant word at Rome, because *Numa* first coined silver, which he substituted for the scraps of leather then in use; and when a fellow filled his bag with *nummi*, he was, I trust, talking no other language than he who in our country wishes for the *chink*, or boasts his familiarity with *King George's picture*. *

NARRATION, ACCOUNT, RECITAL.

In order to give a good *account* of the fact (we say) it is necessary to hear a clear *recital* of the circumstances; ** but if we mean to make a pleasing *narration*, those circumstances should not be dwelt on too minutely, but rather one selected from the rest to set in a full light. Whoever means to please in conversation, seeing no person more attended to than he who tells an agreeable story, concludes too hastily that his own fame will be firmly established by a like means; and so gives his time up to the col-

* The Nurse in *Romeo and Juliet* says, speaking of her young Mistress:

“ ——— He that can lay hold of her

“ Shall have the *chink*. ”

** Lady Montague, in one of her entertaining letters, speaking of a Parson she heard preach in the French protestant church at Nimeguen, says to her female correspondent: “ I believe by this time you are as much tired with my *account* of him as I was with his sermon. ”

N.

lection and *recital* of anecdotes. Here, however, our adventurer is likely enough to fail; for either his fact is too notorious, and he sees his audience turn even involuntarily away from a tale told them yesterday perhaps by a more pleasing narrator, or it is too obscure, and incapable of interesting his hearers. Were we to investigate the reason why narratives please better in a mixed company than sentiment, we might discover that he who draws from his own mind to entertain his circle will soon be tempted to dogmatize, and assume the air, with the powers of a teacher, while the man, who is ever ready to tell something unknown before, adds an idea to the listener's stock without forcing on us that of our own inferiority. He is in possession of a fact more than we are; that is all, and he communicates that fact for our amusement.

NECROMANCY, DIVINATION, ENCHANTMENT,

Go for synonymies only because they have been rejected all together as impossibilities, or else condemned all together as crimes: they are strictly not synonymous, however. The first, which means calling up the shades of dead men to inform us concerning our future fortunes, does not appear to be in any sense within the power now of living wight; and when it was, God made strict laws to forbid

N.

the exertion of such *necromancy*, which could only produce sad and melancholy effects.

Heaven from all creatures hides the Book of Fate, for which reason *divination* of all kinds, either by *Sortes*, as the ancients used, or by *chiro-mancy* which the modern gypsies vainly pretend to, or by sympathetic touch, or animal magnetism, or any other method, should be discouraged by society, and punished by our laws, instead of publishing *the Conjuror's Magazine*, and advertising the lady in such a street, who professes the knowledge of futurity, and gains an infamous livelihood out of the folly of her fellow creatures. Natural *enchantment* meantime certainly does subsist, and the powers of fascination exerted from animals towards each other are too strong to be denied. The great serpents of India live by the powers of their eye, which they fix on small birds, so as to detain them on a twig till caught, and incapacitate them from flying away: till (like *Congreve's Old Bachelor*, treated in much the same way by a pretty wench) they run into the danger, as he says, to avoid the apprehension. A setting dog exercises somewhat of a like art upon the partridges, I think; and that a mouse will run down the throat of a large toad confined in the same small room has been proved by ocular demonstration.

The three words are for all these reasons not so synonymous.

N.

NIMBLY, QUICKLY, SPEEDILY, SWIFTLY, FAST.

That these adverbs are not strictly synonymous can be learned only by conversation, or by trifling books like this, wholly and solely colloquial; and a foreigner must give up some empty moments to the mere chat of our language, before he finds out that it is most agreeable to common usage to say that a rabbit runs very *nimbly* for a little while, but has not strength or breath to continue long the same pace; while we tell each other familiarly how the king's messenger came *speedily* from Madrid the other day with some good news, which he could not have done neither, but that the packet sail'd very *swiftly*.* No, not if he had been as famous for walking *fast* as Powell the pedestrian, who went on foot to York and back again in five days, when he was five-and-fifty years old.**

Meantime it is no bad general rule to recollect that the first of these adverbs is scarce ever used

* The man who delights to meditate on *life, death, and immortality* will thank us for recalling to his mind *Young's Address to Sleep*:

« Tired Nature's sweet restorer, balmy sleep!

« He like the World, his ready visit pays

« Where fortune smiles; the wretched he forsakes:

« *Swift* on his downy pinion flies from woe,

« And lights on lids unsully'd with a tear.»

** The distance from London to York is about 200 miles.

N.

but of small things, and upon slight occasions; that the last is in most common and daily service; and that the other two are most expressive if we speak concerning a greyhound or a race-horse.

The word *nimbly* seems at first sight incapable of being made sublime on any occasion; it has, however, a striking effect upon the stage in those incantation-songs where the witches enumerate their pleasures, in *Macbeth*, and is wonderfully seconded by Purcell's music when they say:

We nimbly, nimbly, nimbly, nimbly, nimbly dance
our fill,

To the echo, to the echo of some hollow hill.

These we must remember though to be Demons, or Piskies, in whom activity is still supposed to be combined with malice and mischief; the words are not Shakespeare's, but belong to an old and curious drama on the subject of Rosmunda, and called *the Witch, a Tragicomedy*. But I shall forget the second word on our list; and although by that method I should undoubtedly finish my work more *quickly*, it would be exceedingly ill done indeed, and deserve very heavy censure.*

* The word *quickly* seems more proper to express the motion with which we act; its reverse is *slowly*. The word *speedily* has a greater relation to the time we employ about a thing; its reverse is *long time*. He who begins *soon*, and works *quick* will *speedily* have done.—T.

N.

NOTORIOUS, APPARENT, EVIDENT.

These run in a sort of climax ; for a thing may be made *apparent* to some, when it is by no means *evident* to many, or *notorious* to all.* The last word has of late years contributed to drive the other two out of good company ; although our best authors, in colloquial and easy style, used it commonly in a bad sense. While the superiority of English sailors on all well-tried occasions has been *evident*, and while it was *apparent* that our sea-officers understood the forming a line, and choosing a happy moment for engaging, &c. it is *notorious* that the French fire against sails and rigging, distressing our ships for want of shrouds, tackling, and the like ; thus impeding the return of the vessel home.

NOW, AT PRESENT, THIS INSTANT.

While metaphysicians expand their subtilties into imperceptibility upon this fatal monosyllable, one would hope that conversation might go on without dispute concerning what flies away like the witches in *Macbeth*, who, while we contend

* Shakespeare uses the word *apparent* almost as synonymous to next. Leontes, in *the Winter's Tale*, Act 1, Scene 2, speaking of Polixenes, says to Hermione :

« Next to thyself, and my young rover, he's
« *Apparent* to my heart. »

N.

about the nature of their existence , *make themselves air into which they vanish*. So , alas ! does *now* ; the present moment passing away even before the word is written that explains it. We may tell foreigners , however , that it is usual in our language , when calling in a hurry , to cry *now, now* , as the quickest expression , I suppose , for urging another to immediate haste. « *At present* we cannot come to you » is a common phrase. He was here *this instant* , means , it is not an instant scarcely since he was here ; but it does certainly mean time *past* , for one says to a person who , looking round , misses the individual sought for : why , she is here *now* , cannot you see her ? *

I thought we were to begin upon the subject *now* , says a man impatient of decision. We *will* begin *this instant* , replies his cooler friend , meaning a *future* time , though near : *at present* it would not be so proper.

NOXIOUS, MISCHIEVOUS, PERNICIOUS, HURTFUL, BANEFUL,

Are all, except one, words of contemptuous abhorrence ; yet may a foreigner misapply them if not informed that we call a lion a destructive ani-

* The doing a thing *now* expresses the taking it in hand at that very instant ; *instantly* implies without any perceptible intervention of time. *Immediately* means without delay. By *presently* is understood soon after.--T.

N.

mal, and the Apulian Spider a *noxious* insect; whilst all agree that a *mischievous* boy is at any rate a very offensive and tormenting inmate to a grave gentleman or elegant lady: but if he should once take a fancy to put laurel leaves in their teapot, such a trick might prove *pernicious* to the whole family, as that plant is in its nature *hurtful*, and a distillation from it not only poisonous but actually *baneful*, the man who swallows laurel water not living long enough, it is said, even to set down the cup; so sudden and so dreadful are its effects. Such reflections should make us shun people who are said to be only *mischievous*, as they are likely enough to end in being most *pernicious* companions.

NOYSOME, OFFENSIVE, DISGUSTING.

The first of these unpleasing adjectives is of late commonly written *noisome*, because derived from the Italian *nojoso*: as it takes root immediately however from our own English verb to *annoy*, it has a claim to the *γ-Grec*. It is not the more synonymous with *noxious* or destructive, because we find it sometimes attributed to things which are dangerous in their nature: for although the smallpox and pestilence are justly called *noisome* diseases, it is not because they kill, but because they *offend* us that they are so termed. A bad

N.

smell can scarce attack life, but it has a just pretension to all the epithets upon the list: so has indecent talk, which is exceedingly *offensive* and *disgusting*, and drives delicate people from a company as surely as the fox drives the badger from his hole by an equally *noisome* contrivance.

NUGATORY, THIN, SLIGHT, FLIMSY, FUTILE.

Any thing of a texture nearly approaching to aerial, any thing near the nature of clouds, and easily blown away, might, one would suppose, have fair pretension to these adjectives; yet we appropriate them to particular matters by mere colloquial custom: they are synonymous only when speaking of certain empty tales, or arguments void of solidity, which may without difficulty deserve them all; but we cannot say a silk, however *slight*, is *nugatory*, or call a *thin* muslin, though soon worn out, a *futile* mode of dress, without gross pedantry. One of the pretty books in our language most resembling the french *Anas*, is perhaps read the less for having a modest title, and being called *Nugæ antiquæ*; whilst a hundred *flimsy* compositions, of infinitely less value, attract the eyes of our young people, and please a trifling age which, although it professes to desire amusement only, not instruction, the book that pleases it must be dogmatical, though the reasoning be

N.

slight, and those melodies which charm must be called *simple*, not *flimsy*. Our dress and conversation being of late calculated for mere *thinness*, we will hope such fashions may be *futile*, and that the *nugatory* reports, empty nothings made on purpose to delight such sylph-like characters, will fade away on approach of a new year, teeming as it appears with very serious and weighty events.

TO NULLIFY, TO ANNUL, TO DISANNUL, TO MAKE NULL
AND VOID.

These verbs stand in conversation chiefly in the place of the verb to annihilate, or rather between that and the softer phrase of to *render ineffectual*. Horatio's arguments, we say, were rendered *null* and *void*, at least in my opinion, by what our friend Cleomenes urged against them: but no man knows better than he how to *nullify* the discourse of his competitor without annihilating the speaker either in his own eyes, or those of the auditors; as a good legislator will see the way to *annul* a statute no longer useful or necessary without taking away by direct annihilation all trace or remembrance of its former utility. The third verb is a favourite among the vulgar here in England who misapply it comically enough. I asked the late Lord Halifax's gardener for a walk and summer-house I

N.

used to see at Horton: «there was such a walk once, replies the man, but my Lord *disannulled* it.»

NUMB, TORPID, MOTIONLESS,

Are not synonymous, because they are mere gradations of the dreadful malady which some animals have the power of producing in others, given them apparently for self-defence, as the *gymnotus electricus* and *torpedo* in particular. The sensation they induce often, however, comes by nature or some accidental injury done to the spinal marrow, which renders a limb first *numb*, or with something like a half consciousness of the privation befallen it, which faint power of feeling goes off when the senses become more *torpid*; and it seems to me that the person, who instead of quickening his pace stands *motionless* in the hour of surprise or terror, discovers a fatal disposition or tendency in the habit to those diseases so difficult to cure and so melancholy to behold; where life subsists but to exhibit a picture of distress, where the animal survives the man, and holds him up a shame to medicine, a beacon for philosophy.

OBSTINATE, PERTINACIOUS, FIXED, RESOLUTE, STEADY,
PERSEVERING, CONSTANT.

These take different acceptations to agree with their substantives when used in their proper places,

O.

and even as adverbs ; we say in general that a man is *pertinacious* in attack, *obstinate* in defence of his argument ; * and sometimes we may see people *fixed* in belief, while they are far enough from being *constant* to the practice of such virtue as their faith requires. *Resolute* seems a passive quality of the mind, and *steady* should be ever opposed to *inclination*, as it seems to imply uprightness and inflexibility, walking right onward, without turning (as says the Scripture) to the right hand or to the left :

True, 'tis a narrow path that leads to bliss ;

But right afore there is no precipice :

Fear makes men look aside, and so their footing miss.

DRYDEN.

Of the remaining word I find the most elegant example in the preface to *Jacob Bryant's book of Mythology* : «We are often (says he) by the importunity of a *persevering* writer, teased into an unsatisfactory compliance, and yield a painful as-

* For the sake of our foreign readers we shall add to these seven epithets four taken from an author we have often quoted, and who has in his work translated most of *l'Abbé Girard's* synonymies. The words are, *prepossessed*, *opiniated*, *infatuated*, and *headstrong*, and he defines them thus : *prepossessed* seems to arise from excess of prejudice, which seduces and causes us to think that we have preconceived the best, paying little or no regard to the opinion of others. *Opiniated* implies an over fondness for one's notions, and contempt for those of another. *Obstinacy* seems

O.

sent ; but upon closing the volume our scruples return , and we relapse into doubts and darkness. » Such is not his own mode of convincing, however. His *Treatise on the Authenticity of Scripture*, and *the Truth of our holy Religion* , can find no rival nearer than Grotius ; whilst our English Dissertation ought to be neglected by no rank or condition of men , who esteem sound learning, revere piety, or wish for clear information.

TO OBSTRUCT, TO THWART, TO HINDER, TO RETARD.

These words can scarcely sure be thought synonymous , while daily experience shews us some foolishly officious endeavours to *retard* a journey, a marriage, or disposition of an estate , which at last can perhaps only be *thwarted*, not finally *hindered* ; or, if at length it should remain frustrated for ever , those who contributed to *obstruct* the business will have discovered more petty ma-

to spring from an affected perverseness which will never give way. An *infatuated* person is supposed to be folly-struck , which causes that inflexibility we observe in him. As to the word *headstrong*, it intimates a blind determination that stops one's ears to every argument, and renders a man ungovernable. Again, *prepossessed* and *opiniated* imply a mind strongly prejudiced ; *obstinate* and *headstrong* , an unruly will ; *infatuated*, a wandering in the dark. To be *prepossessed*, *opiniated*, or *infatuated* is involuntary ; to be *obstinate* or *headstrong*, voluntary.--T.

O.

lice than deep thought upon the subject, which would inform such reasoners, that he who leaves an event clear of perplexities and difficulty is more likely to see it neglected or forgotten than the man who stimulates passion by opposing its violence with feeble checks, and accelerates the rapidity of its current by laying weak obstructions in its way.*

OCCASION AND OPPORTUNITY,

Are often mistaken for synonymies by such as, being accustomed to think in French or in Italian, translate into English as they speak; and, rejoicing in an *opportunity* to introduce a phrase with which they were before acquainted, wait not to produce it on a proper *occasion*; for books will but increase such difficulties, and the study of our colloquial language in elegant and well-instructed societies alone can smooth it. My chief reason for undertaking a work so needless to others, so hazardous to myself, was because it afforded me an *opportunity* of shewing my zeal in the service

* In Shakespeare's *Richard III.* the Queen, distracted at the death of her husband, Edward IV. exclaims:

« Ah! who shall *hinder* me to wail and weep?

« To chide my fortune and torment myself?

« I'll join with black despair against my soul,

« And to myself become an enemy. »

O.

of foreigners; for which purpose of being useful to *them*, I hourly wish my abilities were greater, having every moment *occasion* gratefully to recollect the pleasant days I spent in Italy principally, where I was myself a stranger, and where I experienced that delicacy of attention and evident desire to be pleased with all I said, which ingratitude herself would find it difficult to forget, while one spark of self-love yet remained unextinguished in her bosom.*

OFFICIOUS, FORWARD TO RENDER UNDESIRE SERVICES,
IMPORTUNATELY KIND, TROUBLESOME.

The first word here is commonly used in a bad sense certainly, and so Johnson understood it in his *Dictionary*; yet we find him, many years after, considering it more tenderly, when speaking of a dead dependent whom he loved, he says:

Well tried through many a varying year,
See Levett to the grave descend;
OFFICIOUS, innocent, sincere,
Of ev'ry friendless name the friend.

* Shakespeare uses the word *occasion* as the Latins did: *Occasio occipiti calvo, ne teneatur fugiens, sese in orbem circumagens*. King John says:

“Withhold thy speed, dreadful *occasion*!
“Oh! make a league with me till I have pleased
“My discontented peers.”

O.

Johnson, indeed, always thinking neglect the worst misfortune that could befall a man, looked on a character of this description with less aversion than I do, who am apt to think that among the petty pests of society, after a weak foe, comes an *officious* friend, who, like the man in *Theophrastus*, holds his acquaintance by the button to entreat his care for his *own sister's* health, till the cause is lost which he was going to defend; who crams your sick children with cake, advises immediate inoculation, and fetches in the surgeon himself that the business may not be delayed; who hurries people into marriage before the settlements are drawn, advising them not to put off their happiness but steal a wedding while the old folks are consulting, &c. who proclaims a bankruptcy which might have been prevented, and gives you notice to save what you have in his hands by taking up goods instead of cash; who, in his zeal for the reconciliation of his two best friends, traps them into a sudden meeting, shuts them into a room together before their resentment is cooled, crying: «*now kiss and be friends, you honest dogs, do;*» and stands amazed to hear in an hour's time that they have cut each other's throat! These men deserve a rougher appellation than *troublesome*: yet it is the scourge of their acquaintance to be obliged now and then to look civil upon, and even to *thank* them for their *importunate kindness*; while, *forward to*

O.

render undesired services (such they pretend to think them) fellows of this description sit at home wondering at the world's ingratitude, when every house which has common sense within its walls shuts them out at the gate.

ORATORY, ELOQUENCE, RHETORIC.

To cursory readers these words may possibly seem to approach nearer to synonymy than they will be found to do on closer inspection and severer scrutiny. Each term looks back perpetually to its derivation; and the first of them is even in our common talk naturally applied to him who solicits, requests, beseeches, pleading some cause of the helpless or distressed, with *eloquence* of address and skill in *rhetoric*. The original sense, as used in our courts of chancery, when the person supplicating is styled your *orator* or *oratrix*, lies still concealed under our colloquial language, and we yield the palm of *oratory* to him who best knows the arts of *persuasion*. For Warwick is a subtle *orator*, says one who fears his powers of entreaty, in *Shakespeare's Henry the Sixth*; whilst *eloquence* implies more properly a plenitude of words, and adroitness in arranging them, with a sweet voice and pleasing volubility of utterance. Without all these it is difficult to shine as a perfect *rhetorician*; though I have seen silent *oratory* more

O.

capable of touching our hearts than any tropes or figures; aye, or than all the graces of neat articulation, added to all the science of *rhetoric*. As a proof of this, who would not rather choose Mrs. Siddons to plead a cause for immediate pardon from one's sovereign than Sheridan or Fox? Phrasology is confounded and invention frozen before the genuine expression of a throbbing heart; and Quintilian said truly, that to speak well we must *feel sincerely*. This was in cases of *oratory*, however. *Eloquence* is shewn in description chiefly; and though it does not set the place described before your eyes more exactly than less ornamented discourse would have done, it gives a momentary exaltation and delight to the mind, calls round a pleasing train of imagery, and furnishes elegant ideas for future combination.

I have a friend particularly eminent in such powers of charming her audience; who, although they leave her society more dazzled perhaps than instructed, find perpetual sources of entertainment by reflecting on the scenes so sweetly brought before their view, in words so choice and well adapted, yet poured forth with fluency which knows not, and copiousness which needs not, hesitation. When she reads this, however, Mrs. P.— will acknowledge that the very rules and terms of *rhetoric* are unknown to *her*, so great is the distance between our candidates for synonymy. It is in the

O.

House of Commons we must seek inversion and prolepsis, every figure of the art, employed with all the skill of those who seek to baffle where they scarcely mean to convince, or where, convinced already, they mean to maintain the side they have chosen to support, in defiance of the champions opposite, to whose triumph they wish to bear witness. Here *oratory* has no place, according to Dr. Johnson, who said no man was ever persuaded to give a vote contrary to what he intended in the morning, by any arguments, or any *eloquence* heard within those walls. He said too that no preacher, however popular, ever prevailed on one of the congregation to give more at a charity sermon than he had resolved on at leaving home. These positions *may* be true; yet is *oratory* a charming thing, *eloquence* a fine thing, and *rhetoric* a great thing, for it comprises them both.*

ORNAMENT, EMBELLISHMENT, DECORATION.

Munditiis capimur, says Ovid; and our stern philosopher Johnson confessed that the world was

* Garth describes an *orator* in six elegant lines:

« Whene'er he speaks, Heaven! how the list'ning throng
 9 « Dwells on the melting music of his tongue!
 al « His arguments are th' emblems of his mien;
 v « Mild, but not faint; and forcing, tho' serene:
 « And when the pow'r of *eloquence* he'd try,
 « Here light'ning strikes you, there soft breathes a sigh.»

O.

a pill no mortal could endure without gilding. Let then life's theatre enjoy its due *decorations*, nor hope that any acting will make it supportable without them : for although every *ornament* does not contribute towards the *embellishment* of that which it is destined to adorn, we should attribute the failure to unskilfulness ; remembering that the words are not strictly synonymous , and that Pope said wisely,

Even in an *ornament* its place remark,
Nor in a hermitage set Doctor Clarke.*

Neither of the other substantives would here have expressed the poet's meaning , because setting the statue of a courtier in a hermitage , or lone cell devoted to retirement and solitary speculation , was a manifest breach of *decorum* , whence the last word upon the list takes its derivation , and as the *embellishment* of the Queen's garden was the purpose aimed at, Pope reasonably enough rallies the awkward display of *ornament* where nothing was

* Bassanio, in the *Merchant of Venice*, looks on the word *ornament* as synonymous to deception :

« The world is still deceived with *ornament*.
« In law, what plea so tainted and corrupt,
« But, being season'd with a gracious voice,
« Obscures the show of evil ! In religion,
« What damned error, but some sober brow,
« Will bless it, and approve it with a text,
« Hiding the grossness with fair *ornament* ! »

O.

made more beautiful by the addition. To *decorate* life, however, with honours, orders, titles, and shews of well regulated festivity, has ever been accounted politic and rational; nor can I think those individuals either wise or good who seek so sedulously to level all distinctions, to destroy all the *ornaments* of life, and reduce man to his primæval state of savage hunger and unfeeling ferocity. Such spirit of returning to a situation long escaped from, argues no philosophic vigour in this age but rather exhibits somewhat of senile debility. The serpent's tail here comes too near the mouth; and when original notions spun out to thinness or sicklied over by dotage, discover a disposition of reverting weakly to the first colour, it is a bad sign indeed: an ugly symptom proving the world's old age, and consequent tendency of going back to babyhood; imitating as the year does at fall of the leaf that shed of blossoms which precedes the spring. O! let us still beware a wintry sun, whose oblique rays but serve to dazzle and confound our sight, and never rises high enough to warm or cheer us!

TO OVERREACH, TO CHEAT, TO DEFRAUD, TO DECEIVE,
TO TRICK.

These verbs, though almost equally discreditable, are not for that reason wholly synonymous,

O.

while a man sometimes *defrauds*, who never for a moment *deceived* one : and the juggler that *cheats* our senses only, but that with neatness of finger well called *léger-de-main*, is easily *over-reached* the very next morning at market, by some of the spectators whom he *tricked* the night before, getting their money from one hand, or one pocket, to the other, without their own knowledge or consent.*

The Story of Decius and Alcander is the completest extant, I believe, to the purpose of keeping the first of these words clear of all the rest. — Here is a summary of it given from memory.

Decius, a man of great figure, that had large commissions for sugar from abroad, treats with Alcander a West India-merchant : both understand the market, yet cannot quickly agree, as Decius, being a man of substance, thought reasonably that no one ought to buy cheaper than himself, and Alcander not wanting money had certainly a right to stand up for his price. While they

* « Doubtless the pleasure is as great

« Of being *cheated* as to *cheat* :

« As lookers-on feel most delight

« That least perceive a juggler's slight ;

« And still the less they understand

« The more th' admire the slight of hand.»

Says Butler ; and Dryden remarks that

« An honest man may take a knave's advice,

« But ideots only will be *cheated* twice. »

O.

talk on, however, Alcander's servant brings him a letter, informing him of a much larger quantity of sugars coming over than was before expected. Alcander now wished for nothing better than to sell at Decius's price before the news was known; but, fearing to appear precipitate, drops the discourse, and, commending the weather, artfully proposes they should enjoy it together at his country seat. The affair happening on a Saturday early in May, Decius accepts the invitation, and away they drive in Alcander's coach, agreeing to return on Tuesday morning to London.

Meanwhile Decius, riding out upon an easy pad of his friend's to get him an appetite for Monday's dinner, meets a gentleman who tells him the Barbadoes fleet was all destroyed by a storm; and adds, that before he left the city that morning sugars were rising apace, and that 25 per cent. at least would be the advance by change time.

Decius now returns, and resumes the discourse which Alcander was most desirous to bring forward: and however eager one was to buy, the other felt no less passionate desire to sell: weary alike too of counterfeiting indifference, Decius, the moment dinner was removed, throwing a guinea gaily on the table, struck the bargain at Alcander's price, and gained next morning 200l. by his sugars.

Here was no *cheating*, no *defrauding*; yet Al-

P.

cander, while he strove to *over-reach* his neighbour, was paid in his own coin.

There is a phrase congenial to souls like these, and used too often; *taking a man in* is the expression: I only print it that it may be avoided for ever.

PACE, STEP, GAIT, MARCH, WALK.

Come, but keep thy wonted state,
With even *step*, and musing *gait*,

Says Milton in *his Penseroso*; and in such sense these words are colloquially used too, for they, though apparently, are not in strictness synonymous. The first is always applied to brutes, and the horse upon sale is commended for doing his *paces* well, whilst the boarding-school miss receives praise for the elegance of her *gait*. The *step* of a *dancer* attracts our applause;* but the

* Mrs. P. quoted two lines of the *Penseroso*, we shall quote four of the *Allegro*, to mark the *steps* of gaiety:

« Come and *trip* it as you go
« On the light fantastic toe,
« And in thy right hand bring with thee
« The mountain Nymph, sweet Liberty. »

And to conclude this note we shall insert three of Gray's lines, in the Elegy written in a church-yard, very descriptive of what *early walkers* in spring and autumn may daily perceive. The poet flatters himself that some old shepherd

P.

soldier's firm *march* calls for our esteem, and connects with ideas of dignity, courage, every source of the sublime. The hasty *walk* of a penny postman, or the solemn *walk* at a funeral procession, is appropriated to the last word upon the list:

And by her graceful *walk* the queen of love was known.

I recollect but one passage where *Pace* is made poetical, and that is in Hawkesworth's beautiful *Ode upon Life*, where the shadows rise:

Age! my future self I trace,
Stealing slow with feeble *pace*;
Bending with disease and cares,
All the load of life he bears.

Pope's famous triplet places the fourth word upon our catalogue in the most happy light when he says, so truly, that

Waller was smooth, but Dryden taught to join
The varying verse, the full resounding line,
The long majestic *march*, and energy divine.

PAIR, COUPLE, BRACE;

All mean two of one sort, yet they cannot be deemed true synonymies, while such arbitrary

may say of him, who related the artless fate of the poor,

« Oft have we seen him at the peep of dawn
« Brushing with hasty *steps* the dews away
« To meet the sun upon the upland lawn. »

P.

modes of using them prevail. A *pair* of eggs, or a *couple* of coach-horses, would be ridiculous, and though every English gentleman, sportsman, lady, or servant, in our king's dominion, naturally calls two carp, two pheasants, or two greyhounds, a *brace*, yet foreigners must be told such trifles, or they never can learn them; because a *pair* of ducks, and a *couple* of woodcocks, is equally common and regular.

PARTICULAR, PECULIAR, SINGULAR,

Appear synonymous adjectives adverbially used, yet can scarcely be rated such upon close investigation. We say that Timon is a *singular* fellow, nice in his selection of intimates, but firmly attached to those he has once chosen, and oddly resolute to believe nothing in their disfavour, though the accusations may be supported by proofs undeniable to the rest of mankind. He adheres with equally instinctive closeness, however, to a fashion as he does to a friend, and by so doing gives himself a mighty *particular* appearance in his manners and dress, which looks like the date of the year 1759 upon his back, and sets the boys and girls alauding, very little to his concern; for having a consciousness *peculiar* to himself that he is not despicable, he has no notion how completely he is despised by persons, whose approbation

P.

greater men than Timon are contented to court at the expence of things essential to their true happiness.

PARTS, POWERS, ACCOMPLISHMENTS, MENTAL QUALITIES,
TALENTS, GENIUS, FACULTIES OF MIND.

Doctor Johnson always said there was a sex in words ; if so , the first of these has belonged by custom immemorial to the men, the third of them to the ladies. By a man of *parts* however , or a woman of *accomplishments* , is not meant one whose powerful and over-ruling *genius* impels him to the exercise of any particular art or science, *Herschel* or *Siddons*. No ; such a description suits the late Earl of Huntingdon , or the celebrated Dutchess of Queensberry ; and whilst I would give Burke and Johnson as examples of great and general *powers* , I would instance Elisabeth as a person possessed of peculiar *talents* for government in her days, as the late Lord Chatham in his ; and say, that John Duke of Marlborough had prodigious *talents* for war, while Frederic II. of Prussia felt the military *genius*. The truth is , that whoever lives in the happy possession of great *mental qualities* may, by turning every *faculty* of *his mind* to one set purpose , form by degrees that which we call a *talent* for some particular science, art , or study ; and I doubt not but Mr. Pope

P.

might have been as good an astronomer or chymist as ever he was a poet ; so might Metastasio probably, had they concentrated their powers , and fastened them on *that* branch of knowledge instead of the bough they chose; while Shakespeare, Ariosto , Handel , Ferguson , must have been what they were , and that of necessity : *their genius* was too powerful for them to stop or turn.

PHILANTHROPY, CHARITY, BENEFICENCE, GENEROSITY,
BENEVOLENCE, KINDNESS, FRIENDSHIP,

Are not I believe exactly synonymous. *For ever separate , yet for ever near* will a well-instructed foreigner find them after a long residence in this nation , so justly celebrated for its *generosity*, yet knowing little of the joys of *friendship* , a word now prostituted to political purposes ; while those persons are by some new perversion of language styled *friends* of the people , who seek with more than usual diligence to ruin and mislead them, luring them forward to destroy that nobility they may now reasonably hope , by deserving , to obtain , and pull down those limits of civilized life which , like the *bars* in music , make all the harmony of composition. The comfort is, our highly-enlightened populace see and condemn their falsehood , nor will be duped by such apparent shews of *benevolence* in their deluders, whilst all their

—♦—
—♦—
—♦—

P.

tables afford talk of perpetual censure, eternal derision, accompanied with strong desire of derogating from each exalted character, and giving hints for defamation even of those individuals, the very censurers would scarce be unwilling to assist were they suffering pecuniary distress.*

But although our age and country stand foremost in the ranks of *beneficence* (of which our hospitals, prisons, and subscriptions for almsgiving, afford undeniable and exemplary proofs) the present times are as certainly unfavourable to *friendship*, which like the tuberose diffuses its sweets most powerfully *in a room*, and, breathing freest in a closer air, delights to perfume domestic apartments, destined for the comforts of social life; ** while the more liberal honeysuckle scatters its fragrance indiscriminately on passers by, like modern *philanthropists*, who so extend their undiscerning *kindness* to every colour, every character, every description of men, they seem to love the human race, not only *with* their faults,

* *Benevolence* is the desire of doing good; *beneficence*, actual goodness. A *benevolent* man delights in *beneficence*.-T.

** « For *friendship*, of itself a holy tie,
« Is made more sacred by adversity. »

DRYDEN.

« One faith, one fame, one fate shall both attend
« My life's companion, and my bosom friend.

THE SAME.

P.

but, as ladies sometimes are loved, even *for* their faults.

POET, WRITER, AUTHOR,

Are in their own sense of the words certainly not synonymous; the first has ever exalted his art above the rest, and so certainly does every man of learning openly or tacitly assent to the *poet's* superiority, leaving all other *writers* who cannot make verses, apparently so dissatisfied with themselves, that even our immortal Bentley thought it necessary to try: and Dodsley has preserved a few faint stanzas, in which we may perceive that first-rate name struggling for unmerited praise in a cold imitation of Evelyn, rather than not leave himself recorded as a competitor for poetic laurels. Johnson, half in jest half in earnest, when his *Imlac* feels the enthusiastic fit, and goes on for some pages aggrandizing his own profession, makes the Prince of Abyssinia stop him at length with these words: Enough! thou hast convinced me that no human being can ever be a *poet*. And I well remember one day at Sir Joshua Reynolds's house, some gentlemen coming in with a foreigner, to shew him the pictures, and pointing out Johnson's, when he asked whose was *that*? Johnson the philosopher, says one in company; Johnson the great *writer*! cries another interrupting him: Our fa-

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mous *author*, sir, said the master of the house. *N'est-ce pas là le poëte?* inquired our visitant. When the Doctor came in half an hour after, I asked him which he loved best of his panegyrists? « I love none of the rogues, replied he merrily, and am only sorry it was not Reynolds who called me the *poet*. The stranger took it for *Ben's* portrait, I am afraid. » These superior mortals how then shall we venture to class? for some might with justice feel offended, even in the shades, were they placed as mere equals with the rest; for though all sigh for the sacred name of poet, all must not sit on the same bench, I think, with Homer, Shakespeare, Milton, and Ariosto: and if other great Greek names, with Virgil, Horace, Tasso, Terence, Camoens, *cum multis aliis*, are contented with the second row, the third perhaps, still increasing, like Rhopalic lines, should be filled up by Corneille, Dryden, Pope, Racine, Boileau, Thomson, Rowe, Young, Swift, and a long honourable *et cætera*. I know not whether the English have many of what I call second rate *poets* to boast: ours, unless Spenser may claim that post, are all either first or third, as I remember; which is the more remarkable, because Great Britain exhibits above all countries the comforts of mediocrity in most matters, climate, dispensation of riches, talents, every thing but poesy; and there I recollect no one to fill the breach betwixt

P.

Shakespeare and Dryden, unless Edmund Spenser be allowed that honour.*

PREFACE, PRELUDE, PROEM, PROLOGUE, EXORDIUM.

These words, though closely allied in synonymy, must not be used with indifference by foreigners, because their propriety depends upon

* And he certainly may be *allow'd that honour*, for besides his inimitable description of Despair, in Canto IX. of his *Fairy Queen*, the epithalamium he wrote for his own bride is truly poetical. We shall give one of his stanzas as a specimen, and leave the impartial reader to judge what *rank* he deserves to be placed in :

« Behold ! while she before the Altar stands,
 « Hearing the holy priest that to her speaks,
 « And blesses her with his two happy hands,
 « How the red roses flush up in her cheeks,
 « And the pure snow, with goodly vermil stain,
 « Like crimson dy'd in grain !
 « That even Angels, which continually
 « Around the sacred Altar do remain,
 « Forget their service, and about her fly,
 « Oft peeping in her face that is more fair
 « The more they on it stare :
 « But her sad eyes still fast'ned on the ground,
 « Are govern'd with goodly modesty,
 « That suffers not one look to glance awry,
 « Which may let in a little thought unsound.
 « Why blush you, Love, to give to me your hand,
 « The pledge of all our band ?
 « Sing, ye sweet Angels, Hallelujah sing !
 « That all the woods may answer and their Echo ring. »

P.

their places. We say the *preface* to a book, the *prelude* to a piece of music, the *prologue* written for a new play, and the *exordium* to a rhetorical composition.* Tully calls it *difficillima pars orationis*; but, by what I can understand, the Latins used peroration more, and studied the *art* of speaking more than their masters the Greeks did, who appear in every thing to have produced more immediate effect with small apparent pains than any other set of men; it is so with originality in every thing.

Sal thought, and thought, and miss'd her aim,
While Ned ne'er studying won the game. SHENSTONE.

Those who follow, indeed, must necessarily study, or they will not even save a point; while the inventor of the game, knowing all its combinations, may like Philidor play on the violin while he conquers the greatest professors at chess. But we have forgot one of the words upon our list, *proem*, just for this reason, because it is forgotten in conversation language, whence it is *left* out as too sublime, while *preamble* is *turned* out as too vulgar, I believe, though all of them were at first of equal value.

* Iago, in Shakespeare's *Othello*, pitying the state of drunkenness Cassio is in, says:

« 'Tis evermore the *prologue* to his sleep:
« He'll watch the horologe a double set,
« If drink rock not his cradle. »

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PREVALENT, PREVAILING,

Are both adverbs expressive of predominance, not strong, but strengthening every moment. The last word being a participle is in common use of course, and I think it lies a whole shade nearer to vulgarity than the other. We say that one *prevalent* idea possessing the mind is a mark of incipient madness; yet that some *prevailing* opinions should keep rule in a man's head is necessary: he will otherwise become an unsteady character, of no credit to his friends and no consequence to himself, if from fear of prejudices he keep his mind like a *carte blanche* for any fool to write what he pleases on, or like a shop-keeper's dirty slate with a sponge tied to it, ready to wipe out one set of notions at any time for the more convenient insertion of another set. Friendship is commendable, and partiality towards a friend pardonable, if not approaching to praise-worthy. Yet the permitting almost any character or person so to monopolize one's thoughts as to *prevail* over every other, and prompt one to talk only of him or her, is ridiculous, and ridiculed even if the object of our admiration be son or daughter, although more folly is forgiven to parental than to any other fondness. A man's honest delight in his own calling is estimable, we say, but it is comical if carried to an extreme, because it shews the *prevailing* taste too

P.

strongly. I was once well acquainted with a worthy merchant, who had his own portrait painted and hung up in the compting-house; it was a striking likeness, and we commended it as such. « Ay, ay, » replied the master of the house, « you see it is represented *writing*; a *pen in my hand*—that is like me, sure enough; for, though I never read your poets much, I took up one once by chance, and found a fine observation, considering it was verse:

Nature's chief master-piece is *writing* well.

« We must own, » continued he, « that that is exceeding good sense. »

TO PREVARICATE, TO CAVIL, TO EVADE GIVING ANSWERS,
TO SHUFFLE.

The first of these is the politest; the fourth is a word almost too mean even for so mean a practice: to *cavil* is scarce a synonymy to the other three; although he who *prevaricates*, by catching up words in a wrong sense, does most undoubtedly expose the meaning to *cavil*, and that intentionally. Witness the conduct of the Roman soldier, who being taken prisoner by Hannibal, and released on his parole to return, took occasion to go back as if for something he had left behind, in order to *evade* the oath he had willingly taken: but such *shuffling* behaviour was soon condemned by his

P.

more honourable countrymen, who sent him to receive due punishment from Hannibal himself. Frankness of heart and openness of manners are amiable in every situation we can be placed in, and coquetish *prevarication* is detested in all ranks and in both sexes. Yet I could relate a ridiculous instance of ill effects arising, not from sincerity, but from lessons given to inculcate sincerity where the learner had not capacity to be taught. A grave gentleman I once knew had a niece whom he loved as his child, and whose uncommon beauty drew to his house a multitude of her admirers. The uncle begged her to make a choice; protested he would never interfere with what so immediately related to her happiness, declaring that ten thousand pounds of his fortune should be hers, but insisted on her never *prevaricating* with any man, or endeavouring to detain his heart while she *evaded* giving him her hand. In order to strengthen his precepts by example he put Richardson's immortal Works upon her shelf, bidding her take Harriet Byron for her model: and now, says he, no *shuffling* with friends who come hither only on your account; and I shall call you a good girl, dismiss or accept whom you will. The lovers came, and went, applauding the beauty and candor of his fair Amelia, and when his country-seat had exhibited a magic-lanthorn of their comings and goings for a twelvemonth, the wise uncle requested a new

P.

tête-à-tête with his pretty niece. And what, says he, can be the meaning, my dear, that none of these gentlemen's addresses have pleased you? I thought young Brillus a very promising genius, and flattered myself you would have been of my mind. Eugenio, too, a man of birth, breeding, and high connections; handsome, and of good principles; why did not that match take place? And poor Adrastus! the worthiest youth in England, who half broke his heart when he took leave of the house, what can be the meaning of your rejecting such offers? did not you like the men? Exceedingly well, uncle, replies the girl, but they all *do* go away after they have spoken their minds to me, as they call it, making me a thousand compliments on my sincerity and frankness, and never coming again—how can I tell for what? But I am sure they have no fault to find with me. I do *as* you bid me, and imitate Miss Harriet Byron all I can. It vexed me when Adrastus went away so for nothing at all, and you say it vexed him (sobbing) and I was as kind as could be, too; but whenever I tell any of them that I am *pre-engaged*, they send for a post-chaise directly.

TO PREVENT, TO HINDER,

Are as bad stumbling-blocks to a foreigner as *pre-engaged* was to pretty Miss Amelia. The first

P.

of these words is so natural to them in its original sense that they are perpetually led to use it in a way we understand it not, and say, I *prevented* you of that hole in the ground, why did you drive your horse into it? meaning I warned you. We reply, no, sir: if you had spoken in time, it might have *prevented* this overturn by *hindering* me from going that road. The words, though very close, are not however positively synonymous. We say, the girl in the last article was *hindered* from establishing herself to her own heart's content, only by her ignorance of language, and literal imitation of Miss Harriet Byron, who was really *pre-engaged*, which Amelia was not. Yet might this absurdity have been easily *prevented*, at least its consequences, had not the uncle been as ignorant of life as his niece was of her book, for then he would not by affected scrupulosity have laid such an empty idiot open to her own, and to every one's power of injuring her happiness and peace. Partiality would not have closed the eyes of a person who knew the world better, and plainer speaking would have been a truer obligation than nicety, which such a creature could not expect, and precepts, which she could not comprehend.*

* Our foreign readers will not be displeased to see the verb *to prevent* in a different sense. Brutus, in *Julius Cesar*, speaking to Cassius says:

“ ——— I know not how,

P.

PRINCIPAL, CHIEF, MOST CONSIDERABLE OR ESSENTIAL.

The two first of these are synonymies, if our sentence runs thus : the *principal* cause of our wars against France , formerly, was a desire of increasing our commerce and dominion ; but now the *chief* reason for hostility is the necessity of securing our own , and preserving the tranquillity of Europe. We say, that the most *essential* method of keeping peace at home in factious times , is to be careful who has the charge of *chief* magistrate, mayor, &c. in the *principal* towns ; because his office , being most *considerable* , may be supposed to have most influence.

The first word , however , easily turns into a substantive ; the second still more so , meaning in every acceptation one primarily or originally engaged , not an auxiliary. A president or governor is likewise so called ; and the master of a college or hall is styled *principal* in Scotland , where Dr. Robertson long wore that appellation , which suited his superiority of genius and knowledge so well ; though surely difficult enough to obtain where men of talents are the things least rarely met with : a fact foreigners appear to know better than our own countrymen.

« But I do find it cowardly and vile,
 « For fear of what might fall , so *to prevent*
 « The time of life. »

P.

They will perhaps need information, however, that a sum of money lent to government, for which interest is duly paid, should be called the *principal*. An Englishman learns nothing earlier, or more willingly, than what immediately belongs to calculation, arithmetic, or commerce.

TO PUZZLE, PERPLEX, CONFOUND, EMBARRASS, TO BEWILDER,
ENTANGLE, OR ENSNARE.

These words are used synonymously every day, though of various derivations, and, if we would be strict, perhaps should be appropriated thus, or nearly so; for a hard question *puzzles* a man, and a variety of choice *perplexes* him; one is *confounded* by a loud and sudden dissonance of sounds or voices in a still night; *embarrassed* by a weight of clothes or valuables, if making escape from fire, thieves, or pursuit; likely to *bewilder* ourselves if we run into a wood for safety; *entangled* among the briars if it is too dark to pick the way, and possibly *caught* by accident in a *trap* laid by the near inhabitants to *ensnare* wolves or other creatures into a pitfall.*

* Addison says:

« The ways of Heaven are dark and *intricate*,

« *Puzzled* with mazes, and *perplexed* with error.»

Q.

QUACK, MOUNTEBANK, EMPIRIC, CHARLATAN,

Are all titles bestowed on the venally experimental physician who opposes himself to the theoretic student; which is implied in the derivation of the word *empiric*, as I am informed. *Charlatan* is derived immediately from France, remotely from Italy, where *ciarlatano* means a *prating*, cackling creature, and answers to our term *quack*; the duck being a noisy, boastful, impotent animal, and like enough to the man who *mounts a bank* if no stage can be obtained, and sets forth his own perfection with a loud voice, and empty ostentatious manners. Calepine says, the race of these pretenders in modern days shewed themselves first at Cerotana, whence their name; but *ciarlatano* seems less far-fetched and most natural. In Aurelian's time, the famous *quack* doctor Manes, author of the *Manichean Heresy*, which he gathered from the Zoroastrian doctrines in the East where he was born, was sent for to cure the son of Varanes, King of Persia; to whom having given strong assurances of the prince's recovery, his arrival was most welcome. Medicines composed by him were administered; and the unhappy father had the misfortune to see his son expire in a short time of their effects, having soon produced a mortification in the bowels. Varanes, however, hanged the *empiric*, then flayed him; when stuffing his skin with

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Q.

chaff, he recommended solid knowledge for the future, instead of mere practice, and founded a college of physicians in his capital.*

TO QUAKE, TO TREMBLE, TO SHUDDER, TO SHAKE OR SHIVER

AS WITH FEAR OR COLD.

The explanation here is necessary, because the two last verbs are of an active signification, and often used as such; to *shake* a stick at you for example, or *shiver* the glasses all to pieces; in such sense they are *not* synonymous with the three first. But give me two shirts this morning, said King Charles, when he went to execution, for I perceive the weather is uncommonly cold; and if I am seen to *shiver* from the sense of it, these rascals will try to make mankind believe, I *shook* for fear of *them*. Our first word upon the list is always either sublime or ludicrous, I think. An *earthquake* is perhaps one of the grandest among terrestrial images: a little Italian grey-hound, *quaking* by an English fire in May, for want of warmth, or a traveller *trembling* and *quaking* with fear of spirits when he sees the parson's old white horse grazing near the church-yard in a dusky

* We must not stain our judgement, nor corrupt our hope, to prostitute our past cure malady to *empirics*.—S.

Q.

night, are among the meanest.* Cowardice is by consent of all the world, as it should seem, the standing jest which diverts mankind in every part of the globe that they inhabit: and even on occasions where bravery would be madness, and impiety alone could stand unimpressed with some degree of terror, as in the case of Don John's servant in *the Libertine*, when the very stones are moved by his master's wickedness, the galleries laugh to see a fellow *shivering* with anxious care for his own person, while they consider him as in at worst a secondary degree of danger, I suppose. And it is related, that when one of the young men at Otaheite, placing his hand under the stream of Captain Cook's tea-kettle, scalded his fingers in a terrifying manner, his comrades convulsed themselves with laughter and delight, at his expressions of fear when he next saw the hot water pouring; and although nothing could be better grounded than the cause of such agitation, they found the joke irresistible, and were never tired of repeating it. It is also observed by Erasmus, and confirmed by travellers, that the great ape of Borneo is afraid

* Gloucester, in *Richard III.* says to Buckingham:

« Come, cousin, can'st thou *quake* and change thy colours?

« Murder thy breath in middle of a word;

« And then again begin, and stop again,

« As if thou wert *distraught*, and *mad* with terror. »

Q.

of a snail, and that his comical contorsions, when shuddering at the sight of one, set the wiser Hot-tentots a laughing.

QUERULOUS, UNEASY, TROUBLESOME, IRRATIONALLY
COMPLAINING.

On these adverbial adjectives and their use foreigners may have frequent opportunities to contemplate in our country, which is, above all others, eminent for fretful complaints and *querulous* eloquence. Ever quick to spy, and sad to lament their *troublesome* grievances, our people never find either their climate, their women, or their government good enough for them; *irrationally complaining* of a lot cast so as to obtain superior felicity, yet delighting only in those *uneasy* conversers who set every thing in the most unfavourable light, those authors who assure us of our infallible ruin. It was thus *Browne's Estimate* ran through fourteen editions for having accused, Heaven knows how falsely, the English nation of selfishness, cowardice, and effeminacy in the year 1757, giving the palm of heroism, disinterestedness, and manly virtue to the French. It was thus the sophistry of Priestley, the calculations of Price, and the insolence of Paine, obtained attention, only by that certain charm, that strange unaccountable pleasure our people take in hearing that they are undone;

Q.

while such is our love for evil speaking that foreigners have received pensions from this country merely for having spoken amiss of it. Such too is our *querulous* temper, that we are very apt *irrationally* to *complain* in the wrong place, and consider as misfortunes, things which are not really either good or bad in themselves, but totally neutral, if not approaching to praiseworthy. These dispositions to fretful malevolence and empty lamentation remind one of a wench, for the violation of whose person and freewill Lord B., about twenty-five years ago, was tried, and not hanged, chiefly because the girl's virtue seemed to be as much alarmed by a magic-lanthorn with which he endeavoured to amuse her in her confinement, as it was offended by the loss of her honour, her reputation, and her peace; « for, said she, « I saw we must all be going to hell directly, when they shewed me the devil and the baker fighting on one of the walls of the room I was forced to reside in.» It was thus the stress she *querulously* laid on trifles, lost her a good cause, and saved the life of one who deserved to lose it. Meantime the whole nation behaves just as perversely every day; nay! worse: and to such *troublesome* and *irrationally complaining* spirits we must reply in the good Fryar's words who comforts Romeo:

A pack of blessings light upon thy back;
Happiness courts thee in her best array;

Q.

But, like a misbehav'd and sullen wench,
Thou pout'st upon thy fortune and thy love :
Take heed, take heed, for such die miserable !

QUIBBLE, PUN, CONUNDRUM, PLAY OF WORDS.

Those who delight in this species of false wit, will allow that, though the rest depend upon the *play of words*, they are not for that reason synonymous to each other. The *conundrum* is lowest of the low in this pitiful catalogue, because previously composed with apparent study, and *à-propos* to nothing spoken of before, it bursts out with its petty call for admiration, asking a sudden question : why are my old ruffles when they are darned, for example, like dead men ? When all are at a stand, the ingenious inventor replies to his own inquiry : why ? because they are men *ded*.

This is one of the best. A *quibble* is better, because less expected. When Tom d'Urfey was asked to divert the company with somewhat of that kind for which he was so famous : you must give me a subject then, says Tom. His companions, after hesitating a moment, said, take the king : we all know, replies the punster, that the *king* is no *subject*. Doctor Johnson, who asserts that a *quibble* was to Shakespeare the fatal Cleopatra for which he lost the world, and was content to lose it, detested *punning*, yet always celebrated

Q.

a reply in which the *play of words* was certainly all the merit. I never heard it but from him, who told me that a lawyer, when defied by the opposite counsel to produce a precedent in answer to that which he alleged from *Burn*, suddenly replied: I can quote instantly an opinion to the contrary, and quote it from *Kill Burn* too.

Italians have no dislike to wit which fatigues the mind so little; yet is the Spanish device upon their town Nola, one of the most excellent among these frivolous fooleries, because it is *quibble*, *pun*, *conundrum* — all in one.

Quien la vè, No la vè; quien No la vè, la vè.

It cannot be translated. Such things are likeliest indeed to amuse a grave nation, for there is no humour in them, and Milton, who had perhaps less pleasantry about him than any man of eminence upon record, made incomparable *puns*; witness his *quibbling* epitaph upon the university carrier, besides some disgraceful passages of *the Paradise Lost*. Excellent specimens of this mock rainbow-wit may be found among the old serious students of a college, who mistake them for sallies of gaiety, and strokes of humorous facetiousness, I believe. Doctor Lee, the aged master of Baliol, in his very last hours, hearing people round his bed whispering one another how such a friend was married the day before, said in a faint voice: He

Q.

used to eat eggs for supper every night, so I hope he will find *this yolk* sit as easy.

Here was an instance of promptitude in reply, and retention of the human faculties, till ninety years old, that I suppose can scarcely be excelled in the history of human nature.* He died of weakness in four hours after.

QUITE, CLEAN, COMPLETELY, PERFECTLY, ROUNDLY,

Are used for each other every day without being exactly synonymous; the second gets out of fashion very fast, and will soon be *quite* discarded as not *perfectly* delicate; and while the school-mistress or master of little children tutors them to eat their meat up *clean*, the instructors of youth more advanced will exhort them not to promise *roundly*, unless in a situation to fulfil their declared intents *completely*, because nothing is a more pernicious habit than that of raising hopes never meant to be gratified, or more destructive to the happiness of private life. The promising squire, in *Tom Jones*, is one of Fielding's best characters in my mind, who have seen so many legacy, place, and play-house hunters robbed of

* The instances are rare it is true; but yet Waller says:

«The soul's dark cottage, batter'd and decay'd,

«Lets in new lights thro' chinks that time has made.»

R.

their time and peace, only by the momentary haste of some old gouty uncle to purchase obsequiousness in return for expectation; some theatrical manager who sighed for a sudden exchange of flattery with an author he thought on no more; or some minister who believed an election vote bought cheaply by a promising smile or squeeze of the hand, which a country gentleman unskilled in such contemptible coquetry, translates into a happy reversion of wealth and honours, and so is *completely* fooled.

RASH, HASTY, VIOLENT, PRECIPITATE.

All dangerous qualities of the mind, expressed by adjectives not far from synonymous; yet although it would be a *hasty* decision to say they were wholly so, we should justly provoke laughter by calling such a slight error *precipitate*, as the very word itself implies danger of a more serious kind than is tempted by giving offence to the critics. The truth is that mankind have a natural tendency to forgive these faults in a character, chiefly because of their association with youth and hardihood: yet have I not seldom seen *rash* pretenders to musical, or, what is much worse, medical skill, who succeed beyond desert, though long past that lovely season of life which gives to every thing a tinct of its own greenness, a portion of

R.

its own increasing vigour. The young fellow who has once found success when he acknowledges himself to have been *rash*, is likely enough to encourage himself in *hasty* practices, till he becomes *violent* in his nature, perhaps *precipitate* in his end.* Physicians have told me, that the quack bleeders, or tooth-drawers, who rarely miss their aim, would, if once well instructed in the art of surgery, tremble to recollect the risks they had formerly run of endangering, by their *precipitate* conduct, lives of immense value to society; and Prati, the musical composer, said once in my hearing at Leghorn, that no professional powers then alive were equal to a song the famous — was to execute that night: yet, added he, it will be no difficulty to her, who has not knowledge enough for finding out the danger she is in of failing at the attempt; so she will not fail, I suppose. Prati predicted right; the singer was infinitely applauded, and immensely paid. But these are the accidents which lower in common eyes the value of learning, and give all praise to that genius which so readily discovers its own sufficiency, and the little necessity of studying hard to obtain fame or fortune; while *rash* enterprise can *violently* seize the fruit

* A *hasty* man is apt to lift his hand; it is generally with him a word and a blow, and we should be on our guard when with *hasty* people.—T.

R.

by suddenly climbing the tree of science without fear of breaking its boughs, and without thought of falling, by such *hasty* measures, in a *precipitate* manner to the ground.

TO HAVE RATHER, TO PREFER, TO LIKE BETTER.

Johnson says the first of these is not English, and I trust he is right; yet Shakespeare's plays and common usage shield it from criticism, and foreigners are safe when they say, that although Dante was a greater poetical genius than Tasso, and ought to be *preferred* to him, yet still they *had rather* read *the Gerusalemme*, or even *Metastasio's Dramas*, than his great work; and when they study English they *like better* to read *Young's Night Thoughts* than *Milton's Paradise lost*.

TO RATIFY, TO CONFIRM, TO SETTLE,

Are not exactly synonymous, while we say that reports are *confirmed*, treaties *ratified*, and affairs *settled*. In cases of importance infinitely higher, our church willingly *confirms* him who has *settled* in himself a fixt intention solemnly to *ratify*, at years of discretion, the covenant taken with Heaven by his sponsors, in that vow which they made in his name when first admitted among Christians by the ceremony of baptism.

R.

READY, PROMPT.

The use of these words is fixed for aught I see solely by custom ; yet so far are they from synonymy, that the first seems always to imply excellence, while the other usually contains somewhat of reproach.* You were too *prompt* in your replies, says Dryden ; and Prior tells us

How rose some rebel slave,
Prompter to sink the state than he to save.

But without going up to written authorities, we praise the girl that is *ready* with her lesson, and detest a *prompt* miss who keeps an answer or excuse at her fingers ends, as we say, to fling in the face of her governess. Lord Bacon says finely, that much reading makes a full man, conference a *ready* man, and writing an exact man. The other word in this place would mislead one to think he meant a *self-sufficient* man, which was furthest from his intent. I lay the greater stress upon this article, because derivation would, in this uncommon case, draw French and Italian students to the coarser word ; and I believe the true reason

* In the following passage *prompt* is synonymous to *ready*, and seems to mark a stronger inclination to do it. Cleopatra says to Thyreus, in Shakespeare's *Ant. & Cleop.*

« Tell Cæsar that I am *prompt* to lay my crown at his feet,
« and there to kneel. »

R.

why *their* broken English sounds less unpleasing to a British ear, than the first efforts of a German, may be resolved simply into this cause.

We have almost always two words, one of Roman, and one of Saxon etymology, signifying nearly, though not exactly, the same thing. Our neighbours naturally choose that which is most congenial to their own tongue, and the classical one is nine times in ten the most delicate; for this reason the mistakes are totally different. A Tuscan tells you he will go through Hampstead because of its *propinquity* to Hendon, though not exactly in the road, this word lying closer to him than *nearness*; while a German will say *smeared* instead of *anointed*, perhaps, and that even upon a solemn occasion. These are equally wrong: the second is, however, least inoffensive. In the two words before us (as every rule has its exceptions) the latin word is the worst.

REASON, UNDERSTANDING, JUDGMENT, SAGACITY.

Of these the metaphysical distinctions and differences are endless, and, to say the truth, discover more the *sagacity* of mortals to form and trace them than any extraordinary clearness of *reason*, or even strength of *understanding*. One thing seems certain, and it is this: a powerful

R.

speaker or wise writer, having *sagacity* to discern how necessary it is to make coarse minds comprehend and approve his tenets, will show great *judgment* in forbearing all allusion to sciences they cannot comprehend, because such lights only dazzle, and do not illustrate; and I really think the exuberance of imagination and dignity of sentiment, which adorn the political pamphlets of Burke and Johnson, will, whenever they do die (if die *they* can) prove the undeserved cause of their mortality. That oyster lives not long which breeds many pearls; and the famous race-horses Eclipse and Childers became from too great superiority useless to their owners when no competitor could be found to take the field against them. Who now reads *Boyle's Meditations*, pregnant as they are with thought and fraught with fancy? *Swift's Meditation on a Broomstick* laughed them out of doors, and, although in so doing it did the world no service, it shewed his notion of proper words in proper places, very completely. So did his unadorned *Conduct of the Allies*, which, for that very reason possibly, ran through eleven thousand copies in three months, when readers were less numerous than now. With regard to foreigners, they will soon see that *sagacity* discerns what it is the province of *reason* to approve, and of *judgment* to distinguish, while those who act according to all of these are men of sound *under-*

R.

standing.* The tale told by Baretti, from Gasparo Gozzi, in a book little read, elucidates all our synonymy very well, and may lighten the weight of a dull article or chapter.

I was walking, says the gay Venetian, upon our Rialto yester-evening, and stopped to observe a blind old man, led by a beautiful woman in the prime of life. She wished to shew him the way, I found, down that side of the bridge where its steps are frequent and low; but he would needs force her to keep that other part of the walk where there are few steps at all, and those few, very high and inconvenient. Her *sagacity* was obvious; for where the gradations of descent were regular, even a person who could see was in less danger of stumbling; whereas, no warning given by the guide herself, whose *judgment* was indubitable, could possibly avail in a place where the steps were all unequal, and large intervals every now and then. It was nevertheless out of her power to persuade her stubborn self-willed companion. So while she was endeavouring, though weakly, to draw him oneway, he with strength adequate to his perverseness forcibly and quickly pulled her the other,

* But after all we shall quote, as Mrs. P. did in one of the articles we have not inserted, the two celebrated lines of Pope:

« 'Tis with our *judgment* as our watches, none
« Go just alike yet each believes his own. »

R.

till down they both came head-long; and rising up, each mutually accused the partner as having caused a disaster which no spectator of common *understanding* could help seeing must necessarily happen to both; for such was the woman's fidelity, she would not, though vexed and mortified, leave him, as he often wished her, wholly to himself. So I went along, continues the author, thinking what a foolish fellow that was, and how happy he ought to have made himself under the guidance of so kind and lovely a person, till on a sudden it came across my head to reflect: why should I trouble myself about other people's affairs? Have I not, and has not every human being, a blind old block-head, and a charming clear-sighted conductress in our own breasts? One who is incessantly warning her perverse companion of those dangers he is ever desirous of plunging into? Yet how seldom will he obey these useful admonitions of *reason*! How often, as in very spite to her, will he choose the path he ought above all others to shun, and break both their noses with the fall his stupid obstinacy occasioned!

So far the ingenious Gozzi, whose power of attracting general notice to his book consists chiefly in drawing unexpected inferences from vulgar and common occurrences. It was by this art our Whitfield obtained followers; and it is natural; for if whilst an arrow's point conveys the final effect of our

R.

shooting, a feather guides it to that mark proposed; and if slight things may thus be found useful in furthering those of more importance, who knows but this little work, flimsy as it is, may boast some utility? an ample compensation, surely, for all the censure and all the satire it may provoke.

REPLY, REJOINDER, ANSWER AND RESPONSE.

Of these synonymies the first seems the political term. Caius spoke well in the house this morning; but Marcus, who rises like a giant on the *reply*, obtained most attention and applause. *Rejoinder* is almost wholly a law term, and *response* seems dedicated to the schools. Conversation finds *answer* sufficient, and delights in recording those happy ones which contain a pungent salt in them. There are, however, some shades of difference. When Queen Elizabeth asked her neglected courtier on what he was employing his thoughts, one day, and received this unexpected return to her enquiry, « Madam, I was thinking on a woman's promise, » we call it a sharp and biting *answer*. But when the Conqueror's favourite advised his master to make an early peace, saying, « I would accept these terms if I were Alexander; » and the king gave him the well-known retort of, « so would I accept them too, were I Parmenio, » it seems rather a scoffing *reply*, provoked by the pertness

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of a fellow who presumed on the prince's lame endurance. It is observable enough too, that this bitter taunt was a Greek one; for their *answers* and epigrams are generally, so far as I can find, more elegantly simple than piercingly keen, and have little of that effect which penetrates one's head when darted by Martial's pen, like a ray of light, and drives at one's heart like a dagger when urged by the hands of Boileau, Young, or Swift.

When Mademoiselle de Gournay, one of the best Greek and Latin scholars in France when learning there stood on its pinnacle, had been teasing Racan the poet with explaining to him, who knew no more of it than myself, some, epigrams in the Anthologia for which he had no taste; tormenting him with extolling their superior merit, and preferring their simplicity to all modern excellence, he grew tired, and telling her it was time to go to dinner, she ordered it up, and helping her friend to some soup, which was, it seems, particularly insipid and flat: *Mademoiselle*, said he, *c'est ici une soupe digne de vous, une soupe vraiment à la Grecque.*

This was a witty remark to which the lady made no reply.

RESENTMENT, DISPLEASURE, INDIGNATION:

Painful affections of a feeling heart, and too nearly synonymous; though the first word is most

R.

expressive of that deep sense of injury so likely to pervade a generous mind, even in spite of true Christian humility which it is our duty steadily to maintain; for though ingratitude, or unmerited insult, justly incurs our very serious *displeasure*, they ought not to excite lasting *resentment* towards the guilty individual, but only such honest *indignation* against the vice as may guard us from all seduction to similar offences.*

A wise man, however, will make haste to forgive, because *resentment* is a painful sensation, and he desires to feel himself at ease; a great man pardons readily, because he finds few things worthy of his serious and deep *resentment*, and a pious man will never resent at all, reflecting how much he has himself to be forgiven.

REVERSE, CONTRARY, EXERGUE,

Are not synonymous certainly; neither would the last word have found a place here *à côté des autres* if I had not fancied that some people one has seen, who wish not to be thought ignorant, imagined *exergue* to be the *reverse*, or *contrary*, or, as we say, the *wrong* side of a medal or coin. It is not so, however: scholars could tell them

* Oft our *displeasures* to ourselves unjust,

Destroy our friends, and after weep their dust.

R.

that it means little more than the Latin *fecit* in Greek ; and that being commonly written on reverses, though sometimes it is found on front sides too, it has been mistaken as meaning *reverse*. The symbol of Rome often observed on old gems, &c. is an *exergue* : so is the *carnation* in *Benvenuto Garofani's* pictures ; for though there may be a written *exergue*, it is oftener a sort of hieroglyphic. Evelyn writes the word *exurge*, but I believe it was *Marmontel's Tale* that brought it into English conversation ; it used to be a mere book-word. The other two are nearer to each other. We say familiarly, that sickness is the *reverse* of health, for example, and youth the *reverse* of age : but it is more elegant to call vice virtue's *contrary*, I suppose because of their standing in opposition. And a mean woman once in my sight set a whole company into laughter when, her patron asking of what profession her husband was that he might serve her, adding : but he is an apothecary, is he not ? she replied, « Oh no, sir, quite the *reverse*. » Foreigners will scarce perceive how comically absurd the reply was, till they are told that she ought to have said, on the *contrary*, my husband keeps a public-house ; for so he did : a business distinct enough from, and opposite enough to that her friend imagined. But what could be the *reverse* of an apothecary, set them all a wondering till she informed them.

R.

RIDICULE, RAILLERY, DERISION, BANTER,

Are much too nearly allied, yet naturally at a distance from strict synonymy; the second and the fourth being agreeable sources of amusement and innocent mirth, while the other two are odious and terrifying. Yet nothing is surer than that a man, or science, or a quality of the mind, or a slight affectation in the person of a friend, which has been only once the subject of *banter* or *raillery* in a set of gay companions, becomes quickly a theme of *derision* to fools who learn laughing more easily than discernment in the choice of objects where *ridicule* is justly permitted.* Addison, though possessed of humorous powers beyond every other writer in our language, Shakespeare alone excepted, detests all drollery on serious subjects, and says in his *Freeholder*, that a quotation out of *Hudibras* shall make some blockheads treat with levity an obligation wherein their welfare is concerned in this world and the next. Such *raillery*, adds he, is enough to make the hearers tremble. And I do think the spirit of *derision* (become either so natural or so infectious among

* Laughter in scorn is the common import of the words *ridicule* and *derision*; the former implies contemptuous merriment; the latter, sportive insult. A friend will *ridicule* in order to shew another his fault, and induce him to mend; none but an enemy will *deride*.—T.

R.

Britons that the very babies of our island are tainted with it) never did find a way to gain applause as now in fashionable circles, till my Lord Shaftesbury had shown us how happily and airily we might laugh at Heaven and its judgments: for although the noble author's own shafts of *ridicule* were severely and with much humour retorted upon him again by Mandeville, in the first dialogue of his second volume, where the laugh and parody are admirable; and although numberless good answers have been made to the *Characteristics*, one in particular, very little read, in a novel called *the Cry*; my heart prompts me to fancy, and experience confirms the notion, that since that book appeared, which taught mankind how *ridicule* alone was to be considered as a test of truth, every character, however venerable by virtue of conduct or dignity of situation, every transaction, however trifling in itself, has been torn out and hung before the public eye to excite *derision* of authority, and promote *banter* where it is difficult to imitate merit.

South says, that it was out of Titus's power not to be *derided*, but in his power not to be *ridiculous*; and this is the best comfort for those whose delicacy has suffered by modern wit. Yet a man may lose his eye from the stroke of a boy's pop-gun, if not aware of its sudden approach, and it is observable enough too, that as the present are

R.

beyond all preceding times fruitful in sarcastic merriment, so I recollect no age less fertile of elegant humour and harmless gaiety than the present. Broad mirth and coarse representation of mean manners, and the rough scenes of life, best fix the attention of high people to the stage, where they contemplate the tricks of Miss *Hoyden* and Miss *Tomboy* with the same disgraceful eagerness that detains a lower set with liquorish hope of seeing somewhat at a print-shop-window capable to inflame appetite in unintellectual and empty youth, or to restore it in debauched though half inert old age. Such is the retrograde progress of false refinement and ill directed opulence: a just theme of indignant satire to those who write, of pointed *raillery* to such as have talents for conversation.

RURAL AND RUSTIC

Must necessarily seem synonymous to foreigners, who see them used perpetually for each other in our best authors, or think they do, because the words are commonly appropriated with a selection exact enough. England, we say, affords more situations that one may justly term *rural*, than any nation or country in Europe; for in France, Italy, and Germany, at least, you are always too near, or too far from a great city; so that the prominent features of every landscape exhibit either

S.

wildness approaching to barbarity, or else cultivation resembling a garden more than fields: whereas in Great Britain, where opulence is more diffused, and knowledge less concentrated, Nature accepts the character of individuals, and every place possesses some agreeable ornaments which tend to its embellishment, though no spot is by the accumulation of such ornaments made more splendid than beautiful. *Rural* elegance is the pride and pleasure of our happy island, whence *rustic* grossness and rough scenery are so nearly expelled, that you seek for them in vain at a great distance from the capital, among the lakes of Westmoreland, or along the sea-coast of Devonshire.*

TO SAUNTER, TO LOITER, TO LINGER, TO DELAY, TO BE
SLUGGISH, DILATORY, AND TEDIOUS.

Unpleasing qualities variously expressed by all these verbs and adverbs, which are nearly though not closely synonymous. We apply some of them to persons chiefly, and some to things:

What plagues, what torments are in store for thee,
Thou *sluggish* idler, *dilatory* slave!

says the Turk in *Johnson's Irene*. He had indeed an aversion to such people amounting almost to

* Grant, ye kind Heav'ns, that I may end my days
In *rural* sports, beguil'd with *rustic* lays!—P.

S.

antipathy, though he considered himself among the number, and passed his life in forming and breaking resolutions of active diligence. He said that the verb *saunter* came originally from *Sainte Terre* the Holy Land; for that in crusading times, when a fellow was found *loitering* about, unable or unwilling to give an account of himself and his designs, if asked whither he was going, the usual reply was, *à la Sainte Terre*: and from that cause, people who *lingered* about a house, trespassing upon that hospitality which in such days was with difficulty refused, were called by corruption *Sainte-terrers* and *saunterers*.* *Delay*, meantime, is a word that may often be used in an excellent sense as a part of policy and military skill: witness the conduct of Fabius, who we are told saved Rome by procrastination, and drawing out the war into length; fatiguing his enemy and wearying the patience of troops, who fighting in a foreign land need no enemy *but* patience for their utter extirpation; while those who die can never be replaced,

* Goldsmith in his interesting Ballad, *Edwin and Angelina*, employs TO LINGER in the sense of a slow, tedious motion, when he says that

« The hermit trimm'd his little fire,
 « And cheer'd his pensive guest;
 « And spread his vegetable store,
 « And gaily press'd and smil'd,
 « And, skill'd in legendary lore,
 « The *ling'ring* hours beguil'd.»

S.

and every village affords refuge for the assailed, and ruin to the assailants.

Fortune, in great matters as well as small, resembles the market: if you can wait a while the price will fall. That *delays* are dangerous is on the other hand no false proverb: * but the meaning *here* is, when you come to the moment of execution, do quickly that which you have considered leisurely; for as the motion of a boy's top turned swiftly round appears to stand still, so no secrecy can be ever comparable to celerity in business. That arrow is surest to hit the mark which is most suddenly and swiftly shot.

I saw a pretty quibbling epigram once upon a man whose name was *Baddeley*, and who owed the writer money: if I remember, it ran thus:

Delay is bad; and I may say
There's nought but bad in *Baddelay*.

SILLY, IGNORANT, SENSELESS,

Are not synonymous, except in the mouths and opinions of such as are *senseless* by nature, or *ignorant* with regard to language. Dr. Johnson used to say, and I have read it recorded by some of his biographers, that the heaping loads of literature

* « Defer no time; *delays* have dangerous ends.»

« *Delay* leads impotent and snail-paced beggary.»—S.

S.

on a head unfurnished with the *præcognita* of knowledge, a *senseless* soul, as he often called such people, was like setting diamonds or other precious jewels in lead, which could but obscure the lustre of the stone, and make the possessor ashamed of it.

Had he lived in Italy, this observation had been lost; for as among our countrymen may be found many men of very mean and limited powers, who yet are excellently taught, and for that reason far from *ignorant*, although *silly* enough on occasions where no science comes in play, and matters of mere common sense are made the subjects of conversation, so in Italy, where little cultivation is thought necessary, it is exceedingly rare to hear a gentleman or lady disgrace themselves by a *senseless* or weak manner, either of acting or of speaking, however *ignorant* they may prove of what we English consider as almost indispensable literature, the knowledge of our own tongue, for example, and so much of geography as may keep us from being told impossibilities, and then laughed at. An instance will contribute to explain my meaning in these positions.

The Spanish ambassador to our court in Charles the Second's time was accounted, and justly, a man of large capacity, deep political thinking, active in business, and, in a word, far too cunning for our thoughtless monarch's counsellors to cope

S.

with ; but although nothing less than *silly*, he set those a laughing at his *ignorance* to whom he was himself superior in parts and judgment, when the Royal Society being desirous of putting in practice Torricelli's experiments , thought the Peak of Tenerif a good place to prove their efficacy, and deputed two members to solicit from his excellency letters of recommendation for the Canary Isles. The ambassador meantime, never doubting but that their intention was to fetch away wine , not knowledge , inquired what quantity they proposed bringing home ; to which when the deputies replied, that their business was only to weigh the air upon the mountain's top , he drove them from his house like madmen , and ran himself to Whitehall, crying out that some crazy Englishmen had insulted his avocation, and begged permission to weigh the air in his master's dominions — as if such things were possible. Charles and his brother, who were no mean philosophers , concealed , from good breeding, their contempt of this *ignorant* Spaniard ; but the impossibility of weighing air soon became a hack joke among the courtiers to divert the king in private. But why look so far back ? An intelligent nobleman from the Continent asked me not more than seven years ago, where that Mr. *Londini* lived , that made so many and so good musical instruments , particularly the *piano-fortes* , which always bore his name in front. This

S.

was being somewhat behind hand with the rest of mankind, no doubt, yet was there no intellectual weakness discoverable, but the contrary; and a man less *silly* or *senseless* than he I have not often known.

Of English simplicity combined with sound learning, numberless examples crowd about one's remembrance, and press for the place of distinction. The first that presents itself is that of a gentleman eminent for classic knowledge, a capital orientalist, and a person to whom the last related story will be most welcome if he read it. Returning from India once, he shewed me a curious gem given him by some prince of the country; its colour a rich heavy green, its thickness astonishing, and the degree of transparency, visible in so solid a body, wonderful. I admired its uncommon beauty and value, and lost sight of the possessor for three or four years; at the end of which time chance threw us once more into the same assembly-room, but in a different part of Europe. I hoped his gem was safe. Oh yes! replied my countryman, it is cut into a ring now, and has half ruined me in paying for the instruments it broke during the operation; for, continued he, it is very near a diamond itself: but we split it up at last, and I made such a jeweller (naming him) engrave a figure on it that it might be *interesting*. What figure? said I anxiously. Why, faith, madam, I

S.

cannot tell ; I have scarce looked at it since ; but it was what the goldsmith thought proper , for there should be something on a ring , you know. Was not this conduct and mode of reasoning *senseless* ? Doctor Johnson's story of a young woman he once knew, who laid by the bones off her own plate at dinner, when she had been eating chicken, to feed a friend's horse whom she expected to call in the evening , used to furnish us matter of dispute. I thought her an *ideot*, while he contended that she was only *ignorant* of what a milliner's apprentice had no means of knowing. She did not betray symptoms of folly in her business , said he, nor yet dream of laying up oats and hay to feed the lap-dog, however she might mistake the nature of an animal who came little in her way, and might be carnivorous for aught she had an opportunity to observe. Something however must, I believe, have been radically and from the beginning defective in a mind so *senseless* , that it could not at the age of twenty years procure to itself better information than this.

TO SLIP, TO SLIDE.

These verbs are so very closely allied , that foreigners will be in perpetual danger of choosing the wrong ; yet, like reason and instinct , as Mr. Pope says , they are

For ever separate , yet for ever near.

S.

The synonymy is by no means exact, and those who are not attentive may be easily led to *slip*, or to make a *slip*,* for so a slight error is often called in English: but should you in that very case say such a person has made a *slide*, all would laugh; only because in figurative language the last word is seldom used in a bad sense; and though Thomson bids the ladies take care of their *sliding* hearts oddly enough, it would not be borne in conversation. In its direct sense too, natives know instinctively the quantity of meaning each word bears, and the most illiterate mother bids her little boys take care not to *slip* down, when they go purposely *a sliding* on the ice, although she may not have seen the French epigram upon some young men skating:

Sur un mince cristal l'hiver conduit leurs pas,
Le précipice est sous la glace:
Telle est de nos plaisirs la légère surface,
Glissez, mortels! n'appuyez pas.

And it is no incurious or useless reflection to observe how from this uncertain operation, this *slipping* of one smooth body over another, the study of mechanics has found out the secret to draw our most infallible and perfect method of

* Nothing is of a more *slippery* nature than true happiness; it *slides* through the fingers even while we think we hold it fast. —T.

S.

gauging, measuring, &c. without any assistance from compasses; merely by the *sliding* of one part of an instrument against another, while the *super-incessus radens*, in Everard's famous machine, gives the answer on a marked rule to men no way skilled I suppose in mathematics; a common exciseman being able to tell upon inspection the contents of a cask of whatever magnitude, to an exactness that would puzzle a philosopher. On these occasions wonder is the natural consequence of inexperience, nay, the proper consequence; for blockheads only will fail to be surprised when they see an effect produced without an apparently adequate cause. And here, although I may justly be charged with *shifting* my ground and *sliding* away from the subject, I cannot forbear relating a story, which if it has not already got into print, may serve to show the just amazement of savage nations at European ingenuity. An English gentleman walked into the woods of America with a friend, taking as a guide with them, however, an Indian youth. In the course of the day's amusement they separated, and one of them finding some curious fruit or berries, sent them to his companion by the lad, with a note of their number traced by his pencil on a bit of paper. Some being lost on the way, he who received the present reprimanded the bringer for eating or losing them, and drove him back for more. The gentleman sent him again

S.

with the number marked on the note, which proved the boy had played the same trick with this second parcel as with the first, and procured him a new scolding. The Indian now fell on his knees, and kissed the paper; which, says he, I found out was a witch or conjurer the first time; but now he has proved his power supernatural indeed, because he tells *that which he did not see*; for when I flung away these last berries for experiment sake, I took care to *slip the note under a stone* that it might not know what was passing.

SLOPE, DECLIVITY.

Mankind having observed, no doubt, how beautiful nature is in her spontaneous undulations, how graceful is the *slope*, and how elegant the *declivity*, thought they could embellish their inclosures with artificial imitation of such charms, and contrived the terrace built upon a *slope* in the very early days of building and horticulture. Semiramis's hanging-gardens are an instance of this amusement's antiquity; the *glacis* in fortification affords daily proof of its usefulness, while the *slippery* turf betrays the assailants to their ruin, and well deserves its *name*; which should not be confounded with that of *counterscarp*, this last relating merely to the pointed shape or form of the *glacis*; and is taken from a woman's shoe, or clog, *contra*

S.

scarpa. So fashionable were these acclivities in our own pleasure-grounds, forty years ago, that we find Pope ridiculing them in his admirable *Epistle upon Taste*:

And when up ten steep *slopes* you've dragg'd your thighs,
Just at his study-door he'll bless your eyes.

Such perverseness was well exploded, and a more pleasing though less elaborate imitation of nature called in to supply its place. The *Isola Bella* upon *Lago Maggiore*, notwithstanding, owes its peculiar beauties to a similar construction of terrace and turf-ascent; nor can any disposition of ground produce an effect equally striking and lovely; so certain it is that we should

Consult the genius of the place in all,

nor hastily condemn an ornament which, though incapable of embellishing one spot, may yet increase the elegance of another.

SLY, ARTFUL, CUNNING, CRAFTY, INSIDIOUS, KNOWING.

These odious adjectives, alike descriptive of one mean perfection, are surely not far from an exact synonymy. Yet the truly *artful* man, whose long practice makes him an adept in the crooked paths which lead to the temple of this left-handed wisdom, will not only be *crafty* in his deep-laid

	III	L
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I	II	II

S.

designs to arrive there, but cunning enough to conceal his intention of starting at all, and *insidious* to catch and overthrow his competitors in the race, by keeping at a distance, perhaps, and watching the others' fall with what Milton so finely terms *sly* circumspection, when he describes Satan as the original inventor of these qualities, found by him efficacious to obtain our first parents' ruin. Those who by legerdemain best pack the cards, however, are often most unskilful at the game; and I have read in some old English author that the *cunning* fellow's mind is like an ill-built house, full of convenient closets, and secret passages, with excellent back-stairs, but never a good room or handsome entrance.* Doctor Goldsmith, in his charming *Vicar of Wakefield*, says, the *knowing* one appears to him the foolishlest blockhead of all, when his life and system come to be reviewed; he tricks his honest neighbour once a year at the fair, yet is always himself leading a life of anxiety and escape, dying at last pro-

* Shakespeare makes Troilus say to Cressida:

“While others fish with *craft* for their opinion,

“I with great truth catch mere simplicity;

“While some with *cunning* gild their copper crowns,

“With truth and plainness I do wear mine bare.”

And in *King Lear* Cordelia tells her sisters that

“Time shall unfold what plaited *cunning* hides;

“Who cover faults at last shame them derides.”

S.

bably in some prison; while the farmer he cheated grows rich, and happy, and fat, and gives good portions to his family, without having used any arts but industry, or studied inventions except how to pay his debts punctually, and buy goods at the best market. The word *knowing* is, however, a vulgar one, as it belongs to a pedantry in use among gamesters, horse-jockeys, &c.

SNEAKING, CROUCHING, SERVILE; MEANLY OBSEQUIOUS.

In these synonymies, as in some few others, we shall find that, although the words of classic derivation are neatest and most elegant, the Saxon ones carry a stronger energy and bolder expression. Pope chooses the meaner word for that very reason, in his poem to Lord Oxford, where he says,

When Int'rest call'd off all her *sneaking* train,
And all the oblig'd desert, and all the vain.

Servile would have been too soft to express his just indignation at a conduct experienced by many people besides Harley, the nation's great support, as the poets delighted to call him. Many sentences, meantime, might be contrived to call these adverbs very close together without imputation of tautology, were we to say that those *sneaking* half-neglected flatterers that cling round all who have either fortune or power, hoping by *mean obsequi-*

S.

ousness to obtain their favour, are ever first and likeliest to carry their *servile* talents to another house, when they see *that* shut up, which once was open to receive and entertain them as friends.* He too who frights a whole family by his vehemence and tyrannizes over a sickly wife, and poor dependant sister, who marrying ill in her early youth came back a widow in five years, with two babies destitute of provision, and is forced to cultivate a *crouching* temper, to procure from this wretch a precarious subsistence, is probably, when you have followed him to another table, the most *servile* admirer of some haughty demagogue, head of his party, who

—Bawl for freedom in their senseless mood,
as Milton says; and, while they exert the severest discipline in their own families, profess an ardent love of liberty; desiring however, as it should seem,

* Shakespeare, in the *Third Part of Henry VI.* employs the word *obsequious* as deriving from *obsequies*, in the pathetic address of a disconsolate father to the dead body of his only son:

“ These arms of mine shall be thy winding sheet;
“ My heart, sweet boy, shall be thy sepulchre,
“ For from my heart thy image ne’er shall go.
“ My sighing breast shall be thy funeral bell;
“ And so *obsequious* will thy father be,
“ Sad for the loss of thee, having no more,
“ As Priam was for all his valiant sons.”

S.

nothing much more or better than the power of exerting rough *rule*, though they will not submit to endure even the gentlest *sway*.

SOIL, EARTH, GROUND, LAND,

Are not synonymous. We say the wisest man now on *earth*, not on *ground*, because we mean of the whole *earth* collectively when speaking thus in hyperbole. Yet foreigners will immediately recollect Pope's verses, which run perfectly right too, as contradictory to my assertion :

Led by her hand, he saunter'd Europe round,
And gather'd every vice on Christian *ground*.*

Here, however, is no contradiction; it is hyperbolical certainly, but the *ground* is pointed out. When we say, «such a country is our native *soil* or *land*,» it is always half in a figurative sense, as if we *grew* there, and could not, like some vegetables, bear transplantation. The word is peculiarly energetic in the mouth and from the character of Eve, whose inexperience calls forth all our tenderness, when she exclaims,

Must I then leave thee, Paradise!
Thee, native soil!

* *Ground* and *earth* are often synonymous:

« May the *ground* gape and swallow me alive

« When I shall kneel to him that slew my father! »—S.

S.

Those who are speaking with agricultists will observe, that *soil* is the word in use when we describe the nature of its two synonymies, improperly so called: but they who pay just attention to man's original and proper employment, know that when they till the *ground*, various kinds of *soils* are presented to their examination, among which what we call loam is supposed to possess the properties of real and genuine *earth* above all the rest; and it is observed, I think, that the superstrata are commonly most excellent in hot countries, the substrata in cold.

Saxony, so named perhaps from its numerous and beautiful precious *stones*, though lying north, contains a wonderful quantity of phlogiston below, to compensate for those clear frosts which pinch the surface of the *earth* in that district; and one of the brightest gems I ever beheld was found in a much colder climate still, *La Terra di Labrador*. This curiosity was shewn me in the Emperor's museum, where the gentleman who accompanied us about, took the kind pains to inform me of the fact and reason, saying: « he doubted not but the *soil* there (meaning near Hudson's Bay) might by dint of cultivation produce much riches; and what I shall have the honour to tell you concerning France is worth your remembering: that where the superficies of the *ground* is so fine and fertile, the substrata deny all reward to the toils of us deep

S.

fellows in a manner not to be credited but by those who are skilled in the nature of *earth* and its various properties : the reason, he added, at least the immediate reason, is want of necessary phlogiston.*

SOURCE, SPRING, FOUNTAIN, WELL,

Are not synonymous to the naturalists, though nearly so in conversation. We call those *fountains*, however, which play so beautifully before St. Peter's church at Rome, and the extraordinary water which takes fire with a candle at Broseley in England, we call the burning *well*. The hot *springs* at Bath meantime, and the mineral ones at Aix la Cha-

* As it has been our intention to exhibit in these notes, as much as possible, some of the uncommon beauties and eccentric thoughts of Shakespeare, we shall insert an extravagant one, springing from the frantic brain of an Italian lover. Valentine, in the *Two Gentlemen of Verona*, wants Protheus to acknowledge that Silvia is « Sovereign to all the creatures of the *earth*. » Except Julia, replies Protheus; « have I not reason to prefer my mistress? » « Yes, and I will help thee to prefer her too, » subjoins Valentine.

« She shall be dignified with this high honour
 « To bear My Lady's train, lest the base *earth*
 « Should from her vesture chance to steal a kiss,
 « And of so great a favour growing proud,
 « Disdain to shoot the summer swelling flower,
 « And make rough winter everlastingly. »

S.

pelle, are justly famous; while we join in observing how strange it is, that so great a river as the Nile should flow from a *source* scarce discoverable by travellers. *Source* and *spring* are used figuratively too with great familiarity, but we do not say *well* at all, except in a positive sense; and though we agree that our King is the *fountain* of honour, I recollect no place where the other word admits of such usage.* *Source* of my life, and *spring* of all our actions, are common figures in discourse as in writing.**

STYLE, MANNER.

I have read somewhere a pretty observation, that to write a good *style* must have been originally as coarse and as pedantic an expression, as we now think it, when a rough man, instead of

- * « Taste not from Fame's uncertain *fountain*
 « The peace-destroying streams that flow;
 « Nor from Ambition's dangerous mountain
 « Look down upon the world below. »

A Father's Advice to his Son.

- ** « Hail! Cynthian God, of learning sacred Sire,
 « Offspring of beauty, glorious *source* of light
 « Kindled above! *Invocation to Apollo.*

- « The purest *spring* is not so free from mud
 « As I am clear from treason to my Sovereign. »—S.
 « A little learning is a dangerous thing;
 « Drink deep or taste not the pierian *spring*.—P.

S.

praising Cramer's taste and skill, says *he plays a good fiddle, or plies his stick to a miracle*; for the *style* was once the *instrument*; and I doubt not but there may be still many a reader at Bristol, who delights to think how Miss Hannah More is a *fine lady at her pen*, upon the same principle; while wits, scholars, and critics are admiring to see such valuable thoughts delivered in so admirable a *style*.

There is, however, a *manner* distinct from *style* in every art, so far as my weak sight can penetrate into their arcana: something like the differences in natural history, where the animal of one kind is resembled by some particular creature of another, which is, notwithstanding that resemblance, referred yet to another class. Johnson's *style*, for example, is my Lord Bacon's; but he caught a shade of Brown's *manner* in the expression. It is well known that Teniers possessed a *style* of painting all his own, while endowed with a peculiar power of imitating almost every other painter's *manner*; whilst, in music, daily mistakes are made by those who flatter themselves they are composing in the *style* of masters, whose *manner* only, and perhaps the worst part of that too, is all they have obtained. Singularities are soon picked up even by the most cursory observers, if very prominent; and numberless have for that reason been the parodists of Johnson, and the imitators

S

of Sterne; whilst Young retards counterfeits by his difficult and angular sharpness, and Swift eludes them by his smooth and voluble uniformity.*

SULLEN, AUSTERE, CHURLISH, SOUR, SURLY.**

This unpleasing synonymy should not be dwelt on but that our foreign readers will be apt to say: an English writer ought not to have passed lightly over qualities so descriptive of her country manners; and to this charge I wish not to plead guilty. Meanwhile the words are really not synonymous.

* We do not recollect whom Cowley had in view in the following lines, but surely every author would wish to attain such perfection:

« His candid *style* like a clean stream does slide,
 « And his bright fancy all the way
 « Does like the sunshine on it play:
 « It does like Thames, the best of rivers, glide,
 « Where the God does not rudely overturn,
 « But gently pour the crystal urn,
 « And with judicious hand does the whole torrent
 guide:
 « It has the beauties Nature can impart,
 « And all the comely dress, without the paint of art.»

** To this list might be added *gloomy*, which is almost synonymous to *sullen*, and Dryden says:

« That *gloomy* outside, like a rusty chest,
 « Contains the shining treasure of a soul
 « Resolved and brave.»

S.

We say a *sullen* girl when young is likely to end her days a *sour* old maid; and a *churlish* boy, who eats his apple behind the door, refusing a share to his school-fellows, gives intimation of being at the close of life, either an *austere* father, if he marries early, or else a *surly* old bachelor, if he never marries at all.

So certain is it, that even in the mere conversation use of these words, both age and sex may be faintly discerned at a distance. Tempers of the kind here described are likewise attributed to Englishmen in general, not without reason, as our national character is well painted under the name of our great minister Cardinal Wolsey, by Shakespeare, who says he was

Lofty and *sour* to them who lik'd him not,
But to such friends as sought him sweet as summer.

The nation too, collectively as a nation, does, I fear, lean towards a rough and *sour* disposition, like their indigenous fruits the bullace and the crab apple. Industry ever feels a sort of pleasure on its acquired right to be *rude*; and plenty produced by artificial means produces fastidiousness not observable in countries which owe their opulence *immediately*, not *remotely*, to Heaven. They are for that reason disposed to sensuality, but with gratitude: we grow *austere* and thankless: they think too much with Mr. Pope, that *t'enjoy is*

 T.

to obey ; and they practise little obedience except to that agreeable precept. We find fault even with the enjoyments we possess , and delight most in those who condemn the very luxuries we cannot endure to relinquish.

 TALE, STORY, NOVEL, ROMANCE,

Are not synonymous, though very nearly allied. A *tale* of late in common conversation seems to imply a short narrative, of which the texture is slight, but the application neatly fitted, and the whole should also be related in easy verse ; it is superfluous to add that the actors should not be of the highest or upper ranks of life, less still of heroic or fabulous race. Prior has written some admirable ones, but none which exhibit a reach of mind, and knowledge of manners, such as Mr. Pope displays, when, to relieve his readers from a rhyming sermon on the use of riches, he says,

But you are tir'd, I'll tell a *tale*.—Agreed.

He then proceeds to tell the most excellent, the most captivating to me of all *tales* ; and often have I regretted that Hogarth did not live to make a series of prints from it, as I well remember my father proposing to him, and his agreeing, upon my repeating the verses, which he never heard till then, but admired the moment he did hear them.

T.

A mere *story* is in familiar acceptation always understood, I think, to be told in prose.* Its merit is first a happy choice, plenitude of incident without confusion, and of adventure without gross improbability, because of the old precept, *incredulus odi*. Among the crowds of *stories* related for our daily amusement, I know none which possesses these peculiar charms in equal degree with the first volume of *Miss Lee's Recess*. For whether it be, as Doctor Johnson said, that our minds comprehend few of life's possibilities, or whether it be that life itself affords little variety, every one who has tried can tell how much labour it will cost to form a combination of circumstances or *story*, so as to have at once all the graces of novelty and credibility, and delight fancy without immediate violence to reason. The old *romances* shocked belief much less when they were first written than they do now, when daily manners militate against

* A *tale* is a short but dressed up narrative of some single adventure; a *novel*, an amusing history, made up of many adventures, and carried on through one or more volumes; a *romance* is a collection of wild adventures in love and war. *Tales* ought to be well related; *romances*, well carried on; *stories*, well told. If attended with good morals, *tales* are not only amusing, but instructive. *Novels* are of no other use than to entertain; they waste the time without making the least improvement. *Romances* spoil the taste of young people. A droll *story*, told with humour, is a great enlivener of company.—T.

T.

every page ; but chivalry was once fashionable enough to make their wildest exploits only just improbable among plain people , as *the Recess* is at this moment ; while, as Sir Philip Sydney expresses it, « Man's high-erected thoughts were then seated in a heart of courtesy, » and the helmet was hung out at the hall-door , as an ensign of hospitality ; while every knight was sure of a reception , every fair lady certain of defence ; when *l'amour de Dieu et des Dames* was the modish study, interrupted perhaps by *Perceforest* , or books of a like tendency, among noble readers , till industry and commerce coming forward , ran their levelling plough over the high-raised ranks of society, and made even that delightful , that exquisite *novel, the Female Quixote* , almost obsolete. The *novellists* indeed , who copied after manners merely, as Burney, Fielding, Smollet, and a long etcætera, must content their love of fame with a limited existence , and must be satisfied with old age , not expecting immortality, like portraits dressed according to the fashion of the day, where the resemblance is strengthened by it at first , but fades away gradually with change of times and customs, till to that very dress the picture owes its ruin. Richardson, Rousseau , and Sterne meantime , to whose powers of piercing , or soothing , or tearing the human heart, all imitation of manners becomes secondary, even adventure and combination of

T.

story superfluous, will continue to be wondered at, and wept over while language lives to record the names of *Clarissa*, *Julie*, and *Le Fevre*.^{*} So last, and so will ever last *the Pietà* of Annibal Caracci, *the Sigismunda* of Furino, and *Guido's Tender Mother* watching her expiring infant at Bologna. Another class there is of writers who delight not in disrobed meaning, so wrapt it in a fiction. We call these moral, or political, or mythological romances; and here, after the great names of Fennelon, and Johnson who purchased just praise by his *Prince of Abyssinia*, as the Bishop by his *Telemaque*, come in Sir Charles Ramsey, and the

^{*} In *the Vale of Pity*, Canto VI. of *the Paradise of Taste*, a poem, by a modern Author, Richardson is represented as the Priest of Virtue. At his feet are Rousseau, and Goethe who wrote *the Sorrows of Werter*. Sterne stands alone between two monuments erected to *the Memory of Lefevre and Maria*. We flatter ourselves our readers will peruse with attention and pleasure the following seven stanzas. Sterne appears first:

- “ The gate we enter'd, and a church-yard found,
- “ Where pow'rful Death had placed his dreary throne,
- “ And many a sad memorial rose around
- “ Of humble turf and more ambitious stone.
- “ Above the rest, with merit's fairest claim,
- “ Two monuments in marble pomp appear'd;
- “ The one was black, which bore *Lefevre's* name,
- “ And one was white to poor *Maria* rear'd.
- “ Between these tombs the motley Yorick stood,
- “ And wept whene'er on them he turn'd his view;

T.

learned Cornelia Knight. *His Travels of Cyrus*, and her *Marcus Flaminius*, are books which all who read admire, and all who neglect to read lose much instruction and delight.

TENDENCY, COURSE, DRIFT,

Are not synonymous; the derivation of each explains its immediate and peculiar meaning. A bowl has *tendency* to such a point, but the ship keeps her steady *course* we say to the westward, while the sharp winds send the snows in large *drifts* about the months of December or January, so as

“ Tho’ well he could assume a sprightlier mood

“ When *Tristram’s Uncle* his attention drew.

“ Full in the midst a sable coffin stood,

“ On which reclin’d the Priest of Virtue lay;

“ Of all that e’er essay’d the melting mood,

“ Who rul’d the heart with most despotic sway;

“ ’Twas he who told so well the touching tale

“ Of proud Bologna’s melancholy Maid,

“ And taught the world Clarissa’s fate to wail,

“ By tyrant force and hellish fraud betray’d.

“ Two pensive pupils at his feet were laid,

“ Who drew sweet pictures of domestic life;

“ Whose art in Virtue’s tend’rest robe array’d

“ The forms of Wolmar’s and of Albert’s wife.

“ The friend of Julia, from her soul refin’d,

“ Obtain’d a balm to sooth his am’rous woe;

“ While here no rest could Werter’s spirit find,

“ But rush’d indignant to the shades below.”

T.

to frighten those who are obliged to pass the mountains at that inclement season. In a figurative sense also, the literal meaning is always followed, or ought to be.

A candid critic would perhaps express himself thus in speaking about *the Fable of the Bees*: one cannot too much applaud the writing of these volumes, but the *tendency* is blame-worthy, because the *course* of every argument is intended, if possible, to adduce some proofs of a position evil in itself, and terrifying in its consequences. I should have hoped, however, that this was not the author's original intention, but rather an accidental *drift*, had not his other works confirmed the belief of his being made by too much subtlety a dupe to arguments, which, had they arisen primarily from others, he perhaps would have admirably refuted, but

To observations which ourselves we make
We grow too partial, for the observer's sake.

THICK, HAZY, MISTY, CLOUDY,

Are adjectives applicable to weather chiefly, for *thick*, if speaking of a solid body, means dense. They are words very seldom used in a figurative sense, although we do say such a one is of a *cloudy* temper, and if it were added now and then, that he is of a *foggy* one, I see not much amiss in the

T.

expression; it would be descriptive enough of those minds where the gloom is less natural than casual, proceeding from heavy vapours and too long stagnation.

With regard to the state of the air, the first word seems peculiarly adapted to that caliginous atmosphere which fills London towards the 10th of November, when our lungs are notoriously impeded from free exertion, when the whole body in short is so generally affected, that the mind is supposed to sympathize with her companion; and some people imagine it utterly impossible to enjoy even a bright thought in a *misty* day.* Here, however, they are I hope mistaken; for the mental *mist* will clear by effort, whilst a *hazyness* in the atmosphere is almost sure to continue as long as the wind sits in that particular corner which caused it. Seamen remark that the tide has some effect on those phænomena; but I am inclined to think it rather marks the moment, than produces the effect.

Meanwhile our foreign friends from Italy and

* By *mist* is understood a thin *cloud*, hanging very low, or rain so extremely small as not to be perceived in drops. By *fog* is implied a moist vapour, near the surface of the land or water, so dense as to obscure the sight. A *mist* prevents our seeing things at a distance; a *fog*, those immediately before us. Some days are so *misty* as to obstruct prospects; others, so very *foggy* as to be unhealthy, and mislead the traveller in his way.—T.

T.

Spain have disgusts of English weather, half ridiculous to us, though serious enough to them. That it sent back Julius Cæsar from our coast I half believe; certain it is, that Eutropius mentions it with energy well worthy a modern Italian, «subject to every skyey influence,» as Shakespeare says.

TRUTH AND VERACITY.

These lovely, these valuable substantives are not synonymous, at least in common chat. We call him a man of *veracity*, on whose word we may rely when he relates a fact, although his own fame and interest be concerned in the relation: but when we hunt falsehood through all her doublings in order to detect what she is studious to disguise or conceal, the inestimable prize, when once obtained, is *truth*. To tell the *truth* is our first maxim learnt in childhood, never practised, however, except by the wise and brave. Infancy can scarcely be expected to have courage enough to hazard a punishment rather than violate *veracity*; and age has been too long in learning evasions, not to practise them at the close of life: from the young, and the mature in reason, can alone be hoped attention to such qualities; from the last mentioned we have a right to claim it, because *truth* is that central point in a wise man's mind, from which

V.

beyond a certain distance he can never deviate, preserving a never varying centripetal force operating as a strong attraction which holds him firm to principles and virtue. *Una* resembles a pearl, loveliest in a strong and open daylight, where all her nitid beauties shew most clearly. *Duessa* is happily represented by an opal; prized for the variety and changeableness of her colours, while mutable elegance still contrives to substitute some new charm for every one that inquiry chases away. Such gems shew best by candle light.

Truth meantime is sought with most success by him who practises and loves *veracity*; and while sophistical reasoners strive to disguise, to mutilate, or bury her, Beattie pursues, strips, and brings her forth to view.*

VACANT, EMPTY, UNFILLED, VOID, THOUGHTLESS,

Are synonymous certainly when applied to mental capacity: in corporeal matters the last word upon the list can have no place, it is plain. A sentence might easily be formed so as to include them all without tautology, however.

Ranelagh (we say) was nearly *empty* last night;

* « *Truth* has better deeds than words to grace it. »

« *Truth* has a quiet breast. »

« It makes *truth* suspected for putting on so new a fashioned robe. »—S.

V.

I never saw so many seats and boxes *vacant*. Indeed, if the town were not *void* of all other amusement in summer, I think it would be oftener *unfilled* than it is. But *thoughtless* persons, who cannot find entertainment in their own minds, run in flocks to escape reflection; and so the theatres and places of public diversion are crowded with men and women falsely called gay, merely because they haunt receptacles of people in search of gaiety; while true cheerfulness delights in exhilarating a small circle of friends with reciprocation of elegant and playful ideas.

VALE, VALLEY, DALE, DINGLE, DELL.

Of these nearly synonymous substantives the first upon the list seems the first in rank. We say the *vale* of Evesham in England, the *vale* of Arno in Italy, the *vale* of Llwydd in Wales, *vale* Royal in Cheshire: the others imply smaller space; and I know not how to express myself, but our ideas always connect something delightful to the first word, something sublimer to the second.*

The *valleys* between the Alpine heights in Switzerland and Savoy terrify the mind whilst they relieve the eye; and show the contrasting power of

* « Along the cool sequester'd *vale* of life

« They kept the noiseless tenor of their way. »

Gray's *Elegy*.

V.

those rocks, which, rearing up their heads in sharp points far above the clouds, are capable of forming *valleys*, and do actually form them among the very pinnacles of the mountain; places where the foot cannot slip, but the fancy can.

In another style of sublimity, passing on from Arrachar, where the highlands of Scotland take a new appearance, and the wild scenery roughens at every step, the *valley* of Glencroe exhibits a theatre of horror to those who never wandered over the Apennines, which in many cases it resembles closely, only that, instead of winding up pine-clad summits, as in Italy, to an incredible height, whence is heard the heavy roar of waters dashing through a bottom almost viewless, we pace sadly by the side of our Scotch river, and look *up* the denuded hills, productive of blank sorrow in the soul, more than of active fear: or if terror *does* obtrude itself, it is in a different shape; whilst apprehension once let loose creates banditti, and reflects upon the horrid possibility of outrages committed by famished barbarity: for here is no help, no hope of a human creature within call, where all is even chaotic wildness and savage vacuity. How sublime is the sensation at this *valley's* end, when we read the motto left upon a stone: *Rest, and be thankful!*

A *dale*, my foreign readers must be told, is deep, but not extensive; that between Worcester-

V.

shire and Shrewsbury, where the miners tear up their mother earth for profit, is best worth the attention of Germans for the sake of science, of Italians for mere amusement. Colebrook *dale* is really a Tartarus in Tempe: the iron bridge there is a just source of admiration; the nightly fires, of a sentiment less pleasing than gloomy, artificial Stromboli as they are, wonderful imitations of Nature's dread volcanos. Such a sight reminds me best of Milton's second book, where Mammon actually projects such an improvement in Hell, which this place not ill resembles: and let it also be remembered it was the same industrious spirit of money-getting produced it here on earth. A *dingle* is in a pretty country just what a dimple is in a pretty face; *dingle* is an unexpected little valley in a flat country. The most perfect specimen of a *dingle* is at the seat of Mr. Hawkins Brown in Shropshire or Staffordshire, I forget which. A *dell* is that *dingle* ornamented. Hawthorn *dell* near Edinburgh excels in this soft kind of beauty; I have seen no spot of such minute elegance replete with so many charms. Sweetness and amenity were never, sure, so happily concentrated as in the tiny spot called Hawthorn Dell, fit habitation for a Fairy Queen.*

* Collins, in his beautiful *Ode, The Passions*, says that
Cheerfulness.

«Blew such aspiring air that *dale* and thicket rung.»

V.

VARIETY, DIVERSITY, FLUCTUATION, CHANGE, MUTABILITY,
VICISSITUDE.

Among these words, though analogy may be found, synonymy can hardly be sought; the propriety depends upon the place in which they stand; we may, therefore, in order to bring them close together, observe, how, through the numberless *vicissitudes* in nature and in life, there is yet less real *change* than *fluctuation* of events, less true *diversity* perhaps than unremarked revolution. Even in the *tossings* of that sea, whence the third substantive upon our list is derived, I have thought there was not so much *mutability* as a light observer would imagine. The same waves probably for many years wash the same coasts. The shells they leave behind them exhibit no *variety*. Fish of the same kind haunt the same shores, and no flight of time brings turtle to the bay of Dublin, or salmon to Genoa: I mean, not in sufficient quantity to disprove this observation; for now and then an extraordinary thing will happen, and flying fishes from the Pacific Ocean are at this hour digging out of a mountain near Verona. Pennant will tell us, that the same swallow occupies the same nest every year; and Doctor Johnson said, that no poet could *invent* a series or combination of incidents, the *præcognita* of which might not be found in Homer: and should we claim an excep-

V.

tion or two in favour of Shakespeare and Ariosto, those exceptions would only prove the rule.*

VENAL, MERCENARY, CORRUPT,

Are three adverbial adjectives approaching to synonymy, and that nearer, as it should seem, in nature than in common use. An individual (we say) must be *corrupt* indeed, before he can become so *venal* as to hire or sell his person in a *mercenary* manner for the purposes of another, either in love or war, considering that money which pays him

* *Vicissitudes* in life are daily happening so fast that we cannot quit this article without inserting the following passages from three of our poets, Shakespeare, Dryden, and Cowley, pretty sure to please all those readers who are fond of image, sentiment, and thought, which, as Thomson says, are the *treasure* of mankind:

- « There is a *tide* in the affairs of men,
 « Which, taken at the *flood*, leads on to fortune;
 « Omitted, all the voyage of their life
 « Is bound in shallows, and in miseries.»—S.
- « Good unexpected, evil unforeseen,
 « Appear by turns, as Fortune *shifts* the scene:
 « Some rais'd aloft come tumbling down amain,
 « Then fall so hard, they bound, and rise again.»—D.
- « What God, alas! will caution be
 « For living man's security?
 « Or will ensure his vessel in this faithless sea,
 « Where Fortune's favour and her spight
 « Roll with alternate waves like day and night?»—C.

V.

as his sole reward : and it is the same with our political opinions , which whosoever sells is justly considered as guilty of prostituting the mind , while the wretches before mentioned set to sale their corporeal powers , like slaves in the markets of Cairo or Constantinople , where human creatures of both sexes are publicly purchased for uses of business or pleasure to the rich and sensual Asiatics.

TO VEX, TO TORMENT, TO PLAGUE, TO HARASS,

Are synonymous, or nearly so in common acceptation; yet foreigners may easily make mistakes : for we do not say how the Cherokee Indians *vex* the prisoners they take in war , but how they *torment* them , till torpor succeeds to anguish , and weariness gets the better even of smarting pain. The same may almost be predicated of mental misery ; and when two people living together strive to *torment* instead of endeavouring to please each other , that party has most chance of success , which has most skill to find the vulnerable part of his companion's character ; for there are blunt minds very difficult to *vex* , though capable enough of being *harassed* from mere fatigue ; and Doctor Goldsmith used to tell humorously of a man and his wife that had *plagued* one another mutually for several years , till at length the husband found that

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he was more *harassed* and tired by the trouble of winning every battle, than the pertinacious lady was with resisting, although she never gained a victory; her spirit and genius for *tormenting* being keener, as it appears, whilst her sensibility to *vexation* was duller.*

VIGILANT, WATCHFUL, CIRCUMSPECT.

Equally attentive to interest as duty, these adverbial adjectives express with a prodigious closeness in affinity how the miser is *circumspect*, the saint, *vigilant*, and the soldier, *watchful*. For though the two last are synonymous, strictly speaking, and their derivation the same, as to meaning, we say properly enough, that the first sits like a hare upon her form, *looking round* on every side for fear of a surprise; the second,

Eyes with tedious *vigils* red,

borrows from the night hours of conversing with Heaven where no night is; and the third keeps himself ready to repel any sudden assault, fearless, but unsuspicious, yet well prepared against attempts of cowardice or meanness. The *circum-*

* « *Harass'd* and *vex'd* at Jenny's pert reply,

« *Plagu'd* with the gout, and by his wife *tormented*,

« The good old father to the match consented. »—P.

V.

spect character trusts wholly to his own quick and comprehensive sight; the *vigilant* spirit, deadening each feeling of sense by continual mortification, encourages none but

Obedient slumbers that can *wake* and weep

while the *watchful* guardian of his country's happiness defies attack, and despises conspiracy: they will find him *ever at his post*.

TO VINDICATE, TO JUSTIFY, TO SUPPORT, TO MAINTAIN.

These words are very near to synonymous when there is an opinion to be *vindicated*, an argument *supported*, a position *maintained*, or a previous conversation upon the subject *justified*. Yet if the dispute has been occasioned more by words than things, I should find it difficult to *justify* a man for *supporting* with unnecessary strength a course of reasoning nearly able to convince without extraneous force; seeing that, when a proposition is tenable, the best way is to *maintain* it steadily with some concurrent testimony, and not exhaust the powers of language, as Mr. Pope does, to prove self-evident truths: such as, *though man's a fool, yet God is wise*: or this, *that if your part is a short one, acting that part well confers much honour*, and the like, which he calls *vindicating the ways of God to man*. And Doctor Johnson says,

U.

that so much does the melody of numbers delight the fancy, and so certainly do the flowers of rhetoric adorn it, that the reader of *Pope's Essay on Man* is made to believe he is hearing somewhat new, nor can recollect, under a disguise so gay, the old familiar talk of his mother and his nurse.*

UNREMEMBERED, FORGOTTEN.

These words are synonymous, or very nearly so, in common chat, although metaphysically the first seems to have most to do with what Aristotle calls *reminiscence*, or a power to remember; the second, with that neglect, or want of observation, which makes things little attended to easily forgotten.

To speak in plainer terms, a fact for instance, or a passage in music, or an expression of a favourite author, although at this moment by me unre-

* Certainly the mother or the nurse never thought of saying to a child:

« Heav'n from all creatures *hides* the book of fate,

« All but the *page* prescribed, their *present* state. »

Nor this:

« The lamb thy riot dooms to bleed to day,

« Had he thy reason would he skip and play?

« Pleas'd to the last he crops the flow'ry food,

« And *licks* the hand just raised to shed his blood. »

Nor this:

« Know then thyself, *presume not* God to scan;

« *The proper study of mankind is Man.* » &c.

U.

membered, may, by looking my mind over, be possibly recollected; whilst other facts, passages, or expressions, though equally true and pleasing, have, by not catching my attention, and seizing it as forcibly, slipt my memory, as we say, and are now totally, hopelessly, and completely *forgotten*, so as to defy all possibility of ever calling them back; for remembrance depends almost wholly upon observation. Whatever interests the mind very strongly is never effaced, unless by efforts much more violent than any we can make towards *reminiscence*; whatever does not interest us, we forget.

EXAMPLE.

Take an intelligent old shopkeeper from his desk in Cheapside, and shew him the transit of Mercury over the sun's disk; if four years afterwards he has forgotten it, it is no proof to me of his decaying memory, though he may make *that* the excuse: he will remember his brother's bankruptcy, which happened six months before, with minute exactness, recollecting particular circumstances of the creditors' kindness or brutality, which his sons and daughters have forgotten; but an astronomical event did not interest him; so he observed it faintly, and the idea disappeared.

Again: let an English lady, presented at the court of Petersburgh, find the Empress seized with

U.

a sudden fit of coughing at the moment she took her hand to kiss, nothing would obliterate that accident from her memory, while the courtiers and maids in waiting would as surely forget it; for to them there would be nothing new or particularly interesting in hearing the Empress cough: they would observe it weakly, confound it with a like event of the same nature to which they had been present twenty times, and leave it loose in their minds, *unremembered* certainly, if not *forgotten*. Talking contributes much to reiterate impressions on the memory. Carthusian friars, and nuns of the poor Clare's order, are said to remember little: their silence is one cause, the slight interest they take in what passes, is another. Children delight in repeating every trifle to every body that will hear them; and when they have wearied all around them with the repetition of the same remark or tale, or whatsoever it is, we wonder at their strength of memory. Old men forget, because they care not whether they remember or not what is passing before them; the present world interests them not; the events of past times, which *did* interest them, they fail not to recollect, and are most happy to talk about; they are constant

Laudatores temporis acti.—HORACE.

Peasants who labour very hard, and people with

U.

minds pre-occupied by care for subsistence, have little power of recollection; and Captain Cook met with some savages who took no notice at all of him, or of his ship: had it passed by when they were less busily employed, it might not have been *forgotten*, but they had no leisure to cultivate curiosity.

Enough upon this subject, in a book written for the use of foreigners, among whom Italians in particular find nothing less interesting to them than investigation of their own minds.

A London miss, or Bath valetudinarian, does not more sedulously desire that all such studies may be by them not only *unremembered*, but wholly *forgotten*.*

* Few, even at Bath, would wish to *forget Pope's Letter of Heloise to Abelard*, where we find the verb to *forget* mentioned twice in one of the following lines:

« How happy is the Vestal Virgin's lot,
 « The world *forgetting*, by the world *forgot*!
 « Grace shines around her with serenest beams,
 « And whisp'ring Angels prompt her golden dreams.»

And a London tender hearted Miss will pity the unhappy victim when she, comparing herself to a statue, says:

« Though *cold* like you, unmov'd and silent grown,
 « I have not yet *forgot* myself to stone.»

Foreigners may remark that to *forget oneself to stone* is quite an anglicism, and cannot be used in conversation.

W.

TO WAIT, TO EXPECT, TO STAY,

Are three verbs, which by their near affinity, though not synonymous, are a perpetual distress to foreigners. Italians above all feel a propensity to use the *second* upon every occasion, perhaps because it resembles in sound their word *aspetta*, which means *stay*; for when one man speaks, and another wishes to reply before the first has finished, he cries, *aspetta*, as we do, *stay*, or *wait* a little: but bidding a person *expect* what I am about to urge, would be a ludicrous demand for unmerited respect, and set the hearers a laughing. Yet is this second verb a very necessary and a very common one.

EXAMPLE.

I *expect to stay* late this evening at the theatre, because ladies are dilatory, and make a man *wait* till the crowd is gone before they will venture to move. In this example no word can be changed for its apparent synonymy without manifest violation of propriety—We say likewise, I *stay* long in London this year for the purpose of consulting physicians who never leave town, and from whose skill I *expect* much benefit. Could a perfect cure be obtained, it were a blessing well worth *waiting for*.*

* « Hope humbly then; with trembling pinions soar;

« *Wait* the great teacher, Death, and God adore.» Pope.

Foreigners must take notice that, when *on* or *upon* is added to the verb *to wait*, it means *to attend*:

« ————— The poultry stand

« *Waiting upon* his charitable hand. »—GAY.

W.

WAR AND HOSTILITY

Are not strictly synonymous : *war* is indeed a state of *hostility*, or a state in which *hostilities* are permitted so far as is consistent with the old usages amongst civilized nations; but there may be *hostilities* unallowed by the laws of *war*.

In this description of the words' analogy is contained an example for their use; the two substantives cannot without impropriety be reversed. Meantime I have read somewhere that contention is exercise, but *war* is fatigue; and that a state of *hostilities* with some neighbouring power may be considered as medicine for a state, rough no doubt and drastic, but possibly useful, whilst a civil *war* is little better than a domestic or culinary poison.*

* Mrs. P. makes a proper distinction between *war* and *hostility*; we shall therefore insert only two or three passages on the former, which, if not quite *ad rem*, will certainly rouse the attention of our readers. The first, from *Milton's Paradise Lost*, is very sublime :

« ————— All in a moment rose
 « A forest huge of spears; and thronging helms
 « Appear'd, and ferry'd shields, in thick array,
 « Of depth innumerable. Strait outflow
 « Millions of flaming swords! The sudden blaze
 « Far round illumin'd Hell! They fierce with grasped
 arms
 « Clash'd on their sounding shields the din of *war*,
 « Hurling defiance tow'ards the vault of Heav'n. »

The second is taken from Blackmore :

W.

WARMTH AND HEAT

Are in like manner allied in affinity, yet synonymous in no sense literal or figurative. The first is a degree of the second, mild and friendly; the second is essentially the first kindled into rage by violent motion, destructive in its nature, dreadful in its effects. The two words keep these very places in our minds, when used in allusive significations. The *heat of passion*, the *warmth of affection*. The *warmth* of patriotism, we say, visible among the happy subjects of our British empire, produces that solid texture in the constitution which its members so well know how to value, and that strong spirit of *cohesion* among individuals which alone can render it immortal.*

« An iron harvest on the fields appears
 « Of lances, burnish'd shields, and bristling spears:
 « Throng'd helms, in long embattled ranks disposed,
 « The low'ring front of horrid *war* disclosed.»

And the third from Dryden:

« Now dying groans are heard! The fields are strew'd
 « With fallen bodies, and are drunk with blood.
 « Arms, horses, men, on heaps, together lie:
 « Confused the fight, and more confused the cry.
 « The sands with streaming blood are sanguine dy'd,
 « And *Death* and *Honour* sought on ev'ry side.»

* That *warmth* of patriotism is the offspring of a devoted heart; it makes it beat high for the cause of one's country. It will make us punctual in the exercise of our duty through a sense of gratitude and affection.—G.

W.

WAVY AND UNDULATING.

I know not whether *here* the Saxon word be not the most poetical, and the classical one most commonly used on familiar occasions. We say, the *wavy* corn *floats* very beautifully upon the *undulating* downs between Lewes and Brighthelmstone: the words could not be transposed: they are not therefore strictly synonymous though both mean the same thing. If we are telling how sounds are conveyed through the *undulating* air, foreigners must be careful not to use the first instead of the second adjective; and if he has a mind to praise a lady's fine hair, he must take our old Saxon appellation for the curls, and call them *wavy*, not *undulating*. *

WAY, MANNER, MODE, MIEN,

Are analogous enough, certainly: the first is most comprehensive: *way* in an individual is like *manners* in an aggregate, the discriminating peculiarity which marks a character. What Johnson tells us (says Lord Pembroke) would not strike one so much, were it not for his *bow-wow way*. These terms have been touched on before, under

* « And Hope enchanted smiled, and *wav'd* her golden hair. » *The Passions.*

W.

the articles *Habit* and *Custom*. *Way* is however the true word, and Lord Pembroke's *bon mot*, if it is one, could have ended with no other. The *mien* of a lady is included in her *way*. If she has a haughty *mien*, we shall be apt to catch her receiving and returning common compliments with a proud forbidding *way*: and those who best know the world agree that, as more elegance of exterior is justly expected from the female sex, a pleasing *manner* is more indispensable in women than in men; for without something for which we have at last no neater phrase than a gentle *manner* and a winning *way*, expression is apt to heighten into fierceness, and symmetrical perfection degenerate into mere insipidity.*

* Our *air*, *mien* and *carriage* seem to be born with us, and strike at first sight: our *address*, *manner*, *behaviour*, and *deportment* are owing to education, and gradually disclose themselves in our intercourse with the world.

Mien rather relates to our look, *carriage*, to our frame, but the word *air*, to both. We usually judge of the *mien* by the face, the *carriage* by the person, and the *air* by both. How sweet is the *mien* that has good humour in the countenance? A gentleman, though in rags, is easily discovered by his graceful *carriage*. An open countenance and majesty of person give a man the most engaging *air* imaginable.

Address is confined to our words; *deportment*, to our actions; *behaviour* arises from both; and the fruit of *behaviour* is *manners*. Our *address* will often please when our

W.

WAYLESS, PATHLESS, UNTRACKED,

Are synonymous in verse, I think; but the first is seldom, if ever, chosen for conversation, though a useful word, and expressive enough, were we to speak of Byron's crossing the continent of America on foot, as we all know he did towards the southern parts of it before he had reached the age of twenty years without language to inquire his *way*, when chance brought him near to some wretched habitation for humanity; through the vast *untracked* regions and *pathless* woods did he and his companions wander, giving mankind an example of what hope, youth and courage can perform. Happy, had they likewise left us an example of good fellowship and union to each other, cemented, as theirs might have been expected, by such singular and sad calamities! But it is not from wanderers we can hope much virtue. Whoever lives by chance will live carelessly; and he who is in hourly

deportment will disgust, and *vice versâ*. When our *address* is engaging, and our *deportment* conformable, it is impossible our *behaviour* should be otherwise. To be well in the world we should suit our *behaviour* to our company.

An engaging *air* which is the union of a charming *mien* and graceful *carriage* is necessary to make any thing please; but unless accompanied with good *manners*, arising from genteel *address* and *deportment*, it becomes perfectly disgusting.—T.

W.

and anxious care for his own subsistence, will have little tenderness to spare for others, whose distress he will seldom believe equal to his own. The French emigrants have indeed in some sort nobly contradicted my assertion by their conduct, many of these having laid by for their still more unhappy countrymen a portion of what they themselves received as alms from the generous hand of an hospitable nation. But where these hapless creatures will betake themselves, when that hand becomes wearied of supporting their necessities, I cannot guess : degraded a second time, perhaps, even from the rank of wanderers to that of vagabonds, they may seek unfound shelter from countries yet *untracked*, and perish in the *pathless* forests, hunted by revenge and cruelty insatiable. Let us once more endeavour to do something for them ; and rescue the rambling nobleman from the state of a vagrant, obnoxious to every insult, and rendered unworthy the protecting hand of friendship. Foreigners will under this article, and in this last period, perceive how necessary it is to keep words close to their meanings, and feel the usefulness of studying synonymy, while I relate to them a trifling story that may perhaps impress it still more forcibly upon their minds. When Prince Gonzaga di Castiglione was in England, he dined in company with Doctor Johnson at the house of a common friend ; and, thinking it was a polite, as

W.

well as a gay thing to drink the Doctor's health with some proof that he had read his works, called out from the top of the table to the bottom (the table filled with company) *at your good health*, Mr. *Vagabond*, instead of Mr. *Rambler*, which was the word he ought to have used, but to which he considered the other as synonymous, for want of a minuter attention and better information; though he spoke English for the most part very well, and by so doing had gained a confidence in himself, that this accident contributed to repress, while it put every body in the room out of countenance.*

WAYWARD, FROWARD, PERVERSE,

Form an exceedingly unpleasant set of synonyms usually meaning the same thing too, or very nearly; only that the two first are usually chosen when we speak of babyhood; the last, when man or woman hating to be happy, or perhaps incapable of being pleased, reject each attempt to entertain them, with a degree of *perverseness* that damps all our powers of pleasing, and procures pardon from most of the by-standers if we forbear to undertake that task any more. I am, however, for my own

* A frenchman thinking that *to pickle* was synonymous to *preserve*, said to Lord P. in taking leave of him to return to France: God *pickle* your Lordship, and send him all sorts of blessings!—G.

W.

part, inclined to believe that body has as much to do as mind with all such tempers. We seldom find a healthy child a *froward* one;* and although people may, by dint of virtue, and religion, so subdue their dispositions as to let no *wayward* expressions or appearance of a *perverse* temper escape them, even through the persecutions of a long illness; yet every one who is sick feels temptation to be peevish, certainly: and nothing is so sure a proof of a strong constitution, as freedom from ill-humour and from proneness to a *perverse* manner of receiving general civilities, misconstruing every attempt to sooth or to divert them. It is observable that these maladies of the mind are greatly extinguished by poverty, while people of

WEALTH, RICHES, AND OPULENCE,

Claim these unworthy distinctions as their due, instead of considering their possessions as a bank reserved for the poor, who have no leisure from anxiety to indulge a fretful disposition. Meanwhile the three substantives at the head of this last article are very nearly synonymous, except that

* When all is done, human life is, at the greatest and the best, but like a *froward* child that must be play'd with, and humoured a little to keep it quiet till it falls asleep, and then the care is over. *History of England from a Nobleman to his Son.*

W.

riches imply fertility, while, notwithstanding that fruitfulness of soil must necessarily be one great source of the *wealth* of nations, we cannot commend the *opulence* of the ground, but its *richness* and spontaneity. A small glance cast back upon their derivations shews us the reason why. *Riches* are compared by Doctor Young to learning, while genius, he says, is like virtue; and he ingeniously adds, that as *riches* are most wanted where there is least virtue, so is learning most in request where there is least genius: and Lord Bacon calls *riches* the baggage of virtue, ever retarding her progress through the walks of human life.* Neither of the other words would have served these authors' turn. *Riches* seem almost always to imply portable *wealth*, and *opulence* immediately visible to every eye. Copiousness of every kind takes in that term as illustrative, leaving the other two. We say a *rich* language, a *rich* perfume, *rich* soups, wines, every thing that seems to con-

* Roscommon says:

« Fond men, by passions, wilfully betray'd,
 « Adore those idols which their fancy made;
 « Purchasing *riches* with their time and care
 « We lose our freedom in a gilded snare.
 « And, having all, all to ourselves refuse,
 « Oppressed with blessings which we fear to lose;
 « In vain our fields and flocks increase our *store*
 « If our abundance make us wish for more. »

W.

tain a quantity or fulness of perfection; * and that man must, we say, be absurdly ostentatious of his *wealth*, who wears *rich* dresses in summer for the sake of displaying his *opulence*, when light ones are confessedly considered as more elegant. *Wealth*, however, takes in a sense of general *weal* or welfare, which the other words have not. We pray for the King's *wealth*: it would be ridiculous to beg of God Almighty that he should make him *rich* or *opulent*.

WEARY, TIRED, FATIGUED.

Of these terms the reader may take his choice now he is so near the close of this little book: perhaps he may find them synonymous too, when he reads the character of it given in the Reviews. We are so *tired*, say they, of the faint repetitions, and *fatigued* with the affected examination of arguments, already so often discussed, that one is sincerely *weary* of going over them again. This is the fatal disease surest to bring death upon the hapless author, whose works, when they have caught it, pine away as in an atrophy; for *weariness* is a plant propagating itself: whoever is *weary*

* « But knowledge to their eyes her ample page

« *Rich* with the spoils of time did ne'er unroll;

« Sharp penury repressed their noble rage,

« And froze the genial current of the soul.»

Gray's Elegy.

W.

the first hour is more *weary* the second, and a book, dropping once out of a hand half asleep, *falls, to rise no more.*

Madame de Maintenon told her confessor, that she would willingly practise any form of mortification, by which her future felicity might in some measure be forwarded. He counselled her to forbear those sallies of pleasantry and airy good humour by which she engaged all hearts to her service, and fascinated all hearers to her conversation. The lady tried; but finding, as she expresses it, that, yawning herself from pure *fatigue* of her own company, she set her friends and companions a yawning too, the penance became insupportable; and when she grew absolutely *tired*, she left off, lest a continuance of such behaviour might have the very worst of consequences, in making her *weary* even of piety itself.*

* « It is the continuation of the same thing that either *wearies* or *tires*, with this difference, that *weary* implies a less degree, *tired* a greater; but it is labour that *fatigues*. We grow *weary* or *tired* by standing; we are *fatigued* with work. When we are *weary* of a thing, to complete it we lack spirits; when *tired*, we are totally unable; when *fatigued* we want strength to go through it as we would. In a figurative sense, a petitioner grows *weary* through his impatience; *tired* through his perseverance, and *fatigued* through his importunities. We are *weary* with waiting; *tired* with ill success; and *fatigued* with pursuing. Thus we may be *weary*, and not *tired*, *tired*, yet not *fatigued*.—T.

W.

WICKED, GUILTY, CORRUPT, DEPRAVED, FLAGITIOUS.

These odious words, notwithstanding their close affinity, are less strictly synonymous than one would at first imagine; for which reason the reader naturally wishes repentance to the first, feels that remorse must ever pursue the second, sees that regeneration alone can purify those which immediately follow; while a whipping-post should be the portion of their rascally brother at the end. Those writers who, doubtless, with excellent intentions to mend the world, delight in tracing villainy through its deepest recesses, and shew their own skill in the gradations of atrocity, must correct me in this article, if I give a wrong account. The first word then upon this detested list describes to my particular feelings a man not yet wholly criminal, yet hastening to be so; while his strong avidity in the pursuit of sin seems somewhat restrained by immediate fear of failing in the grasp. The patient persevering spirit of a serpent seems for this cause the best adapted symbol of the *wicked* Monckton; while *Ferdinand* Count *Fathom* is clearly *flagitious*; *Mackenzie's Sindal* viciously *depraved*; and *Moore's Zeluco*, from a *corrupt* and hateful education, becomes at length a truly impious character, blackened with the *guiltiest* deeds.*

* In *King Lear*, Edmund, a natural son to Gloster, after

W.

WISELY, JUDICIOUSLY, DISCREETLY, PRUDENTLY.

If Doctor Johnson's notion of a sex in words be just, the two first of these naturally belong to men, the two last to women; for they, placed happily for *them* by Providence in

Life's low vale, the soil the virtues like, have seldom occasion, to act *wisely* and *judiciously*, for adverbs which imply a choice of profession or situation seldom in *their* power, active principles of industry, art, or strength with which they have seldom aught to do; although by managing *prudently* and *discreetly* those districts which fall particularly under female inspection, they may doubtless take much of the burden from their companions' shoulders, and lighten the load of life to mortal man. Towards each other I have sometimes known too much *discretion* end in too little *prudence*. The world will now and then forget to reward its worshippers, and after all, the wary side is safest. Where friendship alone is wounded, *she* will out of tenderness forbear complaint.

hearing his father say that the eclipses in the sun and moon portend no good to mankind, exclaims:

« This is the excellent foppery of the world, that, when we are sick in fortune (often the surfeit of our own behaviour) we make *guilty* of our disasters the sun, the moon, and the stars; as if we were villains by necessity, fools by heavenly compulsion, knaves, thieves, and treacherous by spherical predominance.»

W.

Meantime, that women have naturally a cautious temper, may be seen in numberless instances. Men engaged deeply in commercial business delight to risk much that they may gain more, while women trust in petty savings, and endeavour to grow rich rather by frugality than hazard. Female politicians confide in negotiation. Elizabeth of England, Isabella of Spain, hated war, and took every possible method to avoid it; while Queen Anne's natural ardour to conclude the peace of Utrecht cost her almost her life.* *Prudence* and *discretion* are domestic virtues: *wisdom* and *judgment* are requisites in a statesman, a soldier, and a scholar. May those our land now boasts be careful to employ these excellent qualifications *prudently* and *discreetly*! not in forcing forward ill-timed reforms or dangerous innovations; not in hastily driving force against force, where the effect is at best uncertain; not in disguising falsehood or palliating error, much less in labouring by sophisms to subvert the foundations of truth, but with something like female candour, acknowledg-

* Goldsmith, in his *Vicar of Wakefield*, says: « Mr. Wilmot had one virtue in perfection, which was *prudence*, too often the only one that is left us unimpaired at seventy-two. »

« You should be ruled and led by some *discretion*, says Regan to her father in *King Lear*; and in *Cymbeline*, Belarius remarks that « the effect of *judgment* is oft the cause of fear. »

W.

ing that no government devised by human skill can be perfect, confess with thankfulness that our own is most nearly so. That sound position once well established in every English heart,

Old British sense and British fire
 Shall guard that freedom we possess;
 Honest ambition looks no higher,
 Wishing no more, we'll fear no less.

POPULAR BALLAD.

WIT, FERTILITY OF IMAGERY, POWERS OF COMBINATION,
 VIVACITY, HILARITY, PLEASANTRY, BRILLIANCY IN WRIT-
 ING OR CONVERSATION,

Are nearly, not strictly synonymous. The first word includes all the rest, although there may be certainly much *pleasantry* in a character whence *wit*, properly deserving that name, never did proceed, and many a delightful evening may be spent where natural *vivacity*, springing from confidence in the company, enlivens a circle of cheerful friends with reciprocation of elegant sprightliness, and facetious good humour, seldom met with in those societies where all *powers of combination* are forcibly concentrated in order to produce sparkling conceits, or strained for the purpose of drawing remote images together. On such occasions, I think that constitutional *hilarity* which inspires whilst expressing the unaffected sense of

W.

pleasure that it feels, exceedingly ill exchanged for all the scintillating effects of real *wit*, and *brilliancy in conversation*.^{*} I would not be understood as if inclined to divert myself by mere fashionable levities, in preference to good sense; such talk delights no one, but the boys and girls who break mottos together after dinner:

Triflers not ev'n in trifling can excel;
'Tis only solid bodies polish well:

says Doctor Young, in whose habit and constitution the quality of *wit* was so completely incorporated, that devotion's self could with difficulty sublimed, or indignation oblige it to precipitate. *Satires, Night-Thoughts, Estimate of Human Life*, all turn to epigram, touched by the pen of Doctor Young; and all evince *fertility of imagery* springing from the richest soil, little cultivated; but proving that principle which to observe gives comfort to every heart, that invigorating principle which Bishop Horsley so elegantly, so emphatically calls, the *spontaneity* of man. I must tell why Doctor Johnson despised Young's quantity of common

^{*} The Rev. J. Pomfret, in his recess so simply described in his *Choice*, seems to find *that real wit* in four classic authors:

« Horace and Virgil, in whose mighty lines
« Immortal *wit* and solid learning shines;
« Sharp Juvenal and am'rous Ovid too,
« Who all the turns of Love's soft passion knew.»

W.

knowledge as comparatively small : it was only because , speaking once upon the subject of metrical composition , our courtier seemed totally ignorant of what are called rheapalick or rhopalick verses, from the Greek word, a club, I believe, of which I have read some very pretty Latin ones preserved in *the Passe-Temps Poetiques*. Ausonius gives this as a specimen:

Spes deus æternæ stationis conciliator.

The contrivance is soon seen through ; each word must be a syllable longer than that which goes before , as the Club begins with a tip , and thickens gradually to the other end. These verses were intended as a label to be twisted spirally round the club of Esculapius , I think I have heard , but cannot now find the French dissertation where I gained the piece of learning , if learning it be , so unluckily missed by Doctor Young. In the conjectures upon original composition however, written by that man of genius , we shall perhaps read the *wittiest* piece of prose our whole language has to boast ; yet from its over twinkling it seems little gazed at , and too little admired perhaps ; so will it ever be when authors seek to dazzle , not to please : and even when Congreve purposely combines his *brilliancy* with pertness , to make it palatable for common minds , we are still apt to turn

H

H

H

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W.

away from the first act of *Love for Love*, and run for relief to *Trinculo* or *Touchstone*:

For 'tis not to adorn and gild each part
That shows more cost than art;
Jewels at nose and lips but ill appear:
Rather than all things wit, let none be there;
Several lights will not be seen,
If there is nothing else between;
Men doubt, because they stand so thick i' th' sky,
If those be stars that paint the galaxy.

And if such be the well-exemplified precept of Cowley, who excelled in fruitfulness of fancy, and power of exciting ideas in richly furnished minds, the necessity of observing that precept is most certain. He was himself aware perhaps that his verses were so truly what Hamlet calls caviare to the million, that none but instructed readers can find amusement from Cowley, whose common practice is to illustrate a thing not very plain by another still more obscure and recondite.

In these days, however, there needs little caution against overdosing our compositions with sheer wit, or far-fetched metaphor. Studied thoughts have given way to embellishments of expression: we gild the leaves now, not the fruit, while a tide of eloquence over-runs all we read.

Books are no longer written to *inform*, but *touch* the mind, and every writer now refers from our judgment to our feelings, unlike the sullen Greek

W.

of whom historians tell us, that made his grave appeal from Philip drunk to Philip sober.

Such performances do certainly, as does the music of a singer, put us out of humour for a moment with solid erudition, as with sound harmony; but let their rhetoric be ever so radiant, their sweetness ever so fascinating, when once the gay delirium is over, we return to our old instructors in every science; and connoisseurs in convivial pleasures have assured me, that neither the rich cellars of Constantia, nor the sparkling vintage of Champagne, afford the true and wholesome wine that a man can sit steadily down to. — Enough upon this subject.*

TO WITHER, TO FADE, TO BE BLIGHTED, TO DIE.

Neuter verbs, and nearly though not wholly synonymous, when referred to vegetable substances; or figuratively taken up as illustrative of our own situation in this sublunary world, where, as Young says in his *True Estimate*: «sorrow is as the root

* In Shakespeare's *As you Like it*, almost all the *Dramatis Personæ* abound in sallies of wit. Jacques, in one place, says to Orlando: «you have a nimble wit; I think it was made of Atlas's heels.» In another, Rosalind protests that a woman's wit cannot be confined: «make the doors upon a woman's wit (she says) and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, it will fly with the smoke out at the chimney.»

W.

and stem of life, joy but as its flower, expected at remote seasons only, then often *blighted*; * or if it bloom, blooming it *dies*. » ** When I have plucked thy rose (says Othello to his sleeping Desdemona) I cannot give it vital growth again ; it needs must *wither*. Let those therefore that tear down the few flowers strewed in the path of life to make it less supportable by giving variety to its windings , distinction to its *rising grounds*, &c. reflect that, when once plucked , they never can give them vital growth again. Oh let them *fade* naturally ! nor quarrel with the rose because it bears a thorn. Such reformation can but end in ruin.

TO WITHHOLD , TO RESTRAIN, TO KEEP FROM ACTION :

All words or phrases which seem to be drawn

* In the *Beggar's Petition* we find these four expressive lines, in which the word *blighted* has its true signification :

« A little farm was my paternal lot.
 « Then like the lark I sprightly hailed the morn ;
 « But ah ! oppression forced me from my cot,
 « My cattle dy'd , and *blighted* was my corn. »

** In order to elucidate the meaning of the verb *to die*, taken as partly synonymous to *wither* and to *fade*, we shall insert the following quatrain of a modern poet, who encourages the Fair to improve their mind :

« In time your beauty may decay,
 « That time improve your years ;
 « So , when the blossom *dies away*,
 « The rip'ning fruit appears. »

W.

from the science of horsemanship. Addison says:

I bridle in my struggling muse with pain,
That longs to launch into a nobler strain.

It was Dr. Johnson's sport to ridicule this passage always as a broken metaphor between riding and sailing, neither of which were, as he said, particularly applicable to the muse; but her poet should have *restrained* his run-away fancy from either the one or the other, as no two images could have been found more incongruous. We say of our gallant soldiers and young princes ardent to signalize themselves in the present war, that it is difficult to *keep* them *from action*. Their courage can scarcely be *withheld*; but let them pay attention to these lines of Dryden:

And ever as you love yourselves, *withhold*
Your talons from the injur'd and the bold;
Nor tempt the brave and needy to despair,
For though your violence should leave them bare
Of gold and silver—swords and darts remain.

WONDER, ASTONISHMENT, AND STUPOR CAUSED BY SURPRISE.

These qualities are not, however, synonymous in common chat. A phrase perpetually occurs in conversation where the first word on the list could alone serve our purpose, and none of the others would at all supply its place. We say the seven *wonders* of the world, which could not be sur-

W.

veyed without *astonishment*, are now fallen into decay, so that I think none of those celebrated fabrics yet remain, except the pyramids of Egypt, monuments of ill-employed power, which, while we admire, we cannot rationally approve, although whatever work of man's hands has lasted all these centuries may justly be considered as proof of ingenuity and strength beyond the credibility of after ages.

Late times shall *wonder* that my joy must raise,
For *wonder* is involuntary praise,

says Zanga, in *Young's Revenge*, showing this word in its capacity of verb besides all the rest, and as a verb it is used most frequently in discourse.

Stupor occasioned by *surprise*, meantime, appears to be rather a natural and physical effect from a mental cause; when a man is literally, not figuratively *amazed*, and planet-struck, as we call it, on some sudden occurrence of joy or sorrow in the extreme: nor happens this seldom to weak-nerved, or over delicate people. Feebleness must be the parent of such *stupor*, as ignorance is said to be the mother of *wonder*; yet those who call it so should recollect that there are things which no human knowledge can reach, and which it is therefore no disgrace to *wonder* at, exhibited every day to our contemplation; and he who forbears regarding them with just *astonishment* is more to be

W.

pitied for his insensibility than envied for the depth of his science.*

WOOD, FOREST, GROVE,

Should not be considered as synonymous by foreigners though they find one often substituted for each other in poetry. Discourse keeps them separate still, and he who should dignify the sweet *groves* viewed from Richmond Hill, or even the fine *woods* near Nuneham, by the name of *forests*, would be laughed at.** Things of this kind are always rated by comparison: and he, who has traversed through the *forests* of America, would

* *Wonder* implies admiration at something extraordinary; *astonishment* is a sudden confusion of mind, arising from either fear or *wonder*; *amazement* implies a greater degree of *astonishment*; *surprise* means only being taken unawares. We are apt to *wonder* when a bad man does good, and be *surprised* when a good man does ill.

If a mean-spirited person whom I have insulted should come to me in order to solicit a reconciliation, I should naturally say: I am *surprised* at his coming; but when I reflect on the meanness of his spirit I do not much *wonder*.

Wonder and *surprise* act upon the mind; *astonishment* and *amusement* upon the senses; *consternation* upon the heart. We *wonder* and are *surprised* at the miraculous events of providence. We are *astonished* and *amazed* at the extraordinary qualities of the magnet. An unexpected calamity will throw us often into the greatest *consternation*.—T.

** We invite the votaries of poetry, and the admirers of rural scenery to peruse the eleven stanzas of *Greave's Invi-*

W.

probably call those immense tracts of *wood* land, which clothe the plains of Bavaria, a mere *grove*. To my mind, they brought many romantic, and many tremendous images, when people told me there were two days journey to be taken through plantations made by nature certainly, not art, within which were lodged a variety of animals, the wild boar, the black bear, red deer and foxes innumerable, with the Glutton, or American Carcajou, ready to dart upon them from the trees, and fastening his fangs in the visual nerve, drive them to madness and death for his own advantage. There is besides another distinction necessary for strangers to be taught between what we natives naturally know by the names of

WOOD AND TIMBER:

The last of which means those particular trees *tation to the Feathered Race*, of which we insert only three, where the words *groves* and *woods* are properly introduced:

« Again the balmy Zephyr blows;

« Fresh verdure decks the *grove*;

« Each bird with vernal rapture glows,

« And tunes his notes to love.

« Ye gentle warblers, hither fly,

« And shun the noon-tide heat;

« My *shrubs* a cooling shade supply,

« My *groves* a safe retreat.

« Sad Philomel! ah quit thy haunt

« Yon distant *Woods* among!

« And round my friendly *grotto* chant

« Thy sweetly-plaintive song.»

W.

which are used in building, carpentry, turnery; and among these oak stands first, though elm is necessary for pipes to carry off water. All these grow to a nobler size where they are not too thick; and I have seen finer oaks standing widely separate in Westphalia, in Hagley park too, than any I could pitch upon in the southern provinces of Germany, where the woods seemed nearly impenetrable, and where of course, one tree robbing another of its nutriment, the *timber* cannot rise to so respectable a growth. Lord Fife's immense plantations will serve future ages, if the world last much longer, for examples of *wood*, *grove*, and *forest*. And well will his successors reap advantage from *timber* planted from so noble, so disinterested a motive by their truly liberal ancestor.

WORLD, EARTH, GLOBE, UNIVERSE,

Are so far from being philosophically synonymous that conversation language, admitting of incredible hyperbole, would say the very *earth* was filled with books written to prove their difference. Popularly speaking, however, we say that a man's knowledge of the *world* means his acquaintance with the common forms and ceremonies of life, not ill-called by Frenchmen the *savoir-vivre*, since he who is ignorant of the *world*, even in this limited sense, will soon be in a figurative sense

S:2

3:1

2:5

S:2

3:1

2:5

S:2

3:1

2:5

S:2

3:1

2:5

W.

warned to go out of it ; so indispensably necessary is that knowledge to every day's observation and practice ; nor have I often read a more humorous picture of manners than in some play of Mr. Cumberland's (I forget its name) where two brothers disputing upon a point of propriety , one says , « Dear brother ! you know nothing of the *world*. » « Will you tell me *that* ? » replies his incensed antagonist , « when I have traversed the *globe* so often ! crossed the line twice , and felt the frosts within the arctic circle : a man bred in London , and living always in its environs , has an admirable assurance when he uses that expression to *me*, who have been wrecked on the coasts of Barbary , and stuck fast in the quicksands of Terra del Fuego , &c. &c. » My quotation is from memory , and twenty-five years at least have elapsed since I looked into the comedy by mere chance in a bookseller's shop at Brighthelmstone. But the pleasantry of two men taking the word *world* in a different way , with some degree of right on both sides , struck me as comical and pretty , because within the bounds of credibility. *That* grace alone is wanting to a dialogue once shewn to me in manuscript , written by the learned James Harris , of Salisbury , who makes one of two friends walking in St. James's Park say of a third that passes by : « there goes a man eminent for his knowledge of the *world*. » To which the other replies : « ay,

W.

that indeed is a desirable companion, a person whose acquaintance I should particularly value, as he, no doubt, could settle the point between Tycho and Riccioli, concerning the sun's horizontal parallax, in which those two great astronomers contrive to differ, at least *two minutes and a half*. *He* too could perhaps help us to decide upon the controversy whether this *universe* is bounded by the grand concameration or firmament forming a visible arch, or whether it is stretched into an immensurable space, occupied however at due distances by a variety of revolving *globes*, differing in magnitude: some brilliant, as suns, rich in inherent fire; some opaque, and habitable, as *earths*, attended by satellites of inferior lustre and dignity. » When his companion, stopping him, protests that the man in question knows nothing of these matters: « oh then, » replies the other, « he confines his knowledge perhaps merely to our own planet, where doubtless much matter is afforded for reflection. *There*, however, master of the historical, geographical, and political *world*, *he* can give account of all the discoveries, revolutions, and productions, contained in those four continents at least, which compose this *terraqeous globe*; and leaving out marine inquiries, it is from *him* we must hope to obtain the clearest reasoning upon the distinctions made by nature and education betwixt man and man; the cause of their dif-

W.

ferent colours , and their so sudden , or sometimes silent lapses from perfection to decay. His information now would be above all times desirable , as we are yet much perplexed concerning some customs of the old inhabitants of China ; and it would be well for him at his leisure hours , to collate some obscure passage of the *Veidam* with the *Edda* &c.” When this topic is exhausted , and others examined in turn , and the friend finds out that the gentleman passing by knew the *world* only as a fruiterer in St. James’s street is capable of knowing it , from repeatedly hearing the debts , intrigues , connections , and situations of a few fashionable gentlemen and ladies , he ends the dialogue in disgust , that a creature superior , as he observes , in no mental qualification to the chairman who carries him home from his club of an evening , should thus be celebrated for so sublime a science as knowledge of the *world*.*

* *World* conveys an idea of one simple being though general ; that which exists. *Universe*, an idea of many beings , or rather that of all parts of the *world* ; all that exists. The first of these words is sometimes used in the literal sense , as when we say , the old and the new *world* ; and sometimes in a figurative , as when we say , in this *world* and in the other ; the great *world* , the polite *world*. The second is always used according to the letter , and in a sense that excepts no one thing ; therefore when we would express the *universe* by the term *world* , we are obliged to put the word *all* before it , which we have no occasion to

W.

Let me not close this article without protesting that I never read the dialogue in my life but once, above thirty years ago, and that I only quote the turn of it, and must not be expected to remember words, or even periods. My imitation would be then too great a disgrace to his name whom I was early instructed to hold in the highest veneration: the design was too striking to be even forgotten, and for the design alone I mean to be answerable; it was done by me merely to gratify my recollection of past times and studies, whilst it served well enough besides to bring into our synonymy.

Mr. Harris delighted much in writing dialogues. Those at the end of *David Simple* are his, and exquisite are they in their kind. There are some in the world of his and Floyer Sydenham's both, I believe, which have never been printed certainly, perhaps never destroyed.

do by *universe*. We say the sun warms *all the world*, and is the heat of the *universe*. »—T.

Shakespeare, in his ingenious description of the progress of human life, begins with these expressive words:

« All the *world's* a stage,
 « And all the men and women merely players;
 « They have their exits and their entrances,
 « And one man in his time plays many parts,
 « His acts being seven ages. »

The whole is too long to be quoted here; we refer our readers to the 2d. Act of *As you Like it*.

W.

WORTH, PRICE, INTRINSIC VALUE,

Are not so near synonymous as they are wished to be, many commodities being sold and bought at *prices* above or below their *intrinsic value* from the mere caprice or particular taste of their purchaser: that in Italy is prettily enough termed, *Prezzo d'Affetto*. Sapphires, for example, are of more *intrinsic value* than emeralds; because they approach nearer in hardness to a diamond, and likewise because they possess a power of attracting certain light substances which the other gems do not; thirdly, because chymists have a way to discharge the colour so as to impose on lapidaries, and, making them believe it a diamond, sell it for more still than it is really *worth*; though he must indeed have little skill in gems that will be so taken into the net. If, however, I am making up a set of jewels, like Maria Theresa's famous nosegay, and am in want of *stalk*, not *flowers*, it is natural enough for me to pay a better *price* for emeralds than sapphires, of which my number and quantity is already complete for the work.

We have named here perhaps the only things which can boast *intrinsic value*, unless gold in ingots or uncoined wedges may be added: for the *worth* even of money itself fluctuates daily in our own state, and every one knows that there are

W.

times and places in which gold is of no use, and consequently of no *value* whatever. Even genius bears a different *price* in one age from another, while *Milton's Paradise Lost* brought the author, for his copy-right, only twenty pounds. Beauty, courage, wisdom and virtue are however of undoubted and *intrinsic value*; since a man so endowed would pass his life on a desolate island, in complete solitude, better than one who was wanting in any of those perfections. And those have been but light observers who will cavil at the utility of the *first*; a little recollection soon convincing us, that a mean or diminutive, a feeble or deformed body, could never endure the labour of providing for its own necessities, while strength and agility (best secured by harmony of proportion) are beyond all things necessary to the chase of savage animals, the supporting fatigue, and the renovation of health and spirits after exerting them to weariness. Such qualities are of real *worth* in every situation humanity can be placed in; but no *price* can ever obtain them.*

WORTHY, ESTIMABLE.

These agreeable adjectives are synonymous, chiefly when applied to characters, not things, and

* *Value*, from the intrinsic goodness of things; *worth*, from the estimation of them. Of two things the best is most *valuable*; and that *worth* the most that bears the greatest price.—T.

W.

are the epithets very commonly and very justly bestowed, not on heroes, patriots or romantic lovers, but on our old English country gentlemen, whose life affords, happily, few opportunities of exerting prodigies of valour, or bursting out into sudden effusions of genius; but, from its even and temperate course, is perhaps particularly favourable to that steady and honourable conduct, that truly *estimable* and *worthy* disposition, which, never glowing up into enthusiastic fervour of liberality, is yet incapable of degenerating into meanness, or suffering a base action to infect their family; while their notion of patriotism consisting chiefly in preserving themselves from dependence on any description of men that so they may never be at the call of a faction, they keep what talents they possess ready for the useful service of their king and country: like that good old Sir John St. Aubyn, whose name was balloted into every committee, at a time when party rage ran highest in Great Britain, and opinions, though so greatly divided, met in one point at least – that of acknowledging his character and behaviour to have been in every body's eyes equally *estimable* and *worthy*.

WRACK, WRECK, RACK.

Foreigners should be careful not to mistake, or misuse these words, fancying them synonymous;

W.

for though the derivation is nearly the same, and all mean breaking, or being *braken*, as the *old* English language expresses it, we appropriate the first words, chiefly now, if not entirely, to the clouds, when a great storm or land tempest is coming on, and even the brutes appear to expect what is about to befall them; when the countryman calls home his cattle, observing how the *wrack* rides before the wind, and the sheep quit the hills from fear. The second substantive is expressive of a ship bulging with weight of waters, driven on a rock that splits her hulk, and rendering her unable to resist the waves, incapacitates her likewise from yielding to their violence, by tossing up and down with her former graceful motion, and leaves her half fixed, and struggling with her fate, a sad, a hopeless *wreck*.

The last word upon the list means broken bones and tortures, which it is to be hoped will never more be used in any part of the globe.*

* The word *rack* has another meaning, that is, the very meaning Mrs. P. gives to the word *wrack* which, according to the best dictionaries, is a different spelling for *wreck*. *Rack* is an assemblage of clouds extended and driven by the wind, a kind of *track*; and Shakespeare uses it in that sense in his beautiful description of the end of the world, in *The Tempest*:

“The cloud-capt towers, the gorgeous palaces,
“The solemn temples, the great globe itself,

W.

TO WRANGLE, TO DISPUTE, TO ALTERCATE,

Are surely not synonymous; the first and last are hateful words, I think, while the second verb upon our list is a noble one. Were all *dispute*, all argument annihilated, falsehood would soon usurp the sovereignty, and truth with Astrea return to her native skies. Meantime an innate disposition towards *wrangling* is the bane of knowledge, and a torment to society; he who controverts every point, and delights in making trifles the subject of *altercation* (for the noun is in commoner use than the verb) he who believes nothing he cannot prove, or refuses assent to his own senses, for the pleasure of *wrangling* other men out of theirs, is worse than the Indians, who say the world is set firm upon an elephant's back. And on what does the elephant stand? Why, on a tortoise. And on what does the tortoise stand? *I cannot tell*. Such reasoners as these, though perhaps less deep than candid, are better than some of our modern philosophers, who removing away both elephant and tortoise,

« Yea, all which it inherit shall dissolve,
« And, like this insubstantial pageant faded,
« Leave not a *rack* behind.»

« The winds (says Lord Bacon) which move the clouds above, which we call the *rack*, and are not perceived below, pass without noise.»

W.

declare their doubts whether the world exists at all; and leave all things dubious, save their own delight in *wrangling*, and the desire of celebrity as *disputants*.* The ancients, however, left our contemporaries little to improve upon even in *this* art, and Hume is not a neater sophist than Protagoras, who, in a controversy between himself and his disciple, baffled the Judges with a dilemma not ill worth repeating. A rich young man, Evathlus by name, desired to learn his method of puzzling causes, and paying him half the sum agreed upon at first, promised him the other half when he should have gained his first cause. When the time of study was past, Evathlus, called away to some other employment, forbore pleading in the courts, and Protagoras, weary of waiting, sued him for the money, urging this (as he hoped) unanswerable argument. Either I gain my cause, and you Evathlus will be condemned to pay; or you, having gained it, will be obliged to pay, according to the original terms of our agreement.

* Desdemona, in order to excuse before Emilia the bad humour visible in Othello's behaviour, says:

« ——— Something sure of state
 « Hath puddled his clear spirit; and in such cases
 « Men's natures *Wrangle* with inferior things
 « Tho' great ones are their object.
 « 'Tis even so; for let our finger ache,
 « And it endues our other healthful members
 « Even to that sense of pain.»

W.

But the young man, having learned to *wrangle* as well as his master, soon retorted upon him the following dilemma: either the judges discharge me, and of course the debt is made void, or they condemn me, by which event I equally save my money; for, being condemned to lose, I have clearly not gained my first cause.

It is said that the matter remained ever undecided; yet from this, perhaps, the young men obtaining the first mathematical honours at Cambridge are termed *wranglers*.

TO WREST, TO DISTORT, TO PERVERT,

If meant of language, naturally enough follow the last article, yet ignorance will often show powers of this kind as plainly as science herself. Newspapers, magazines and other periodical publications are surprizingly skilful in the art of *distorting* metaphor, and *perverting* in its turn every figure of grammar and rhetoric; nor would it be difficult to *wrest* all their common places into a short passage, by less violence than they are daily doing to their mother tongue, were we to say in imitation of a herd of novel-writers: Ricardo was a young fellow *of fine hopes*, and made it *his study* to cut a figure in the treasury line. His uncle,

W.

being a man who saw things in *a right light*, undertook to put his boy upon as *respectable a footing* as any of his young companions of the *same stamp*: *on this head*, therefore, little more *needs be understood* than that Ricardo *under such circumstances* was very happy, and soon drew aside the bright eyes of Miss Julia, daughter to his uncle's friend, a man of the *same description*, *a rough diamond*, but who &c. Of such *twisted*, such *distorted*, such *dislocated* language, every morning's literary hash presents us an example: nor is it necessary to look into print for these stored up allusions; every counting-house exhibits choice of metaphor beyond all that Sancho's proverbs can pretend to; and I once was witness to a conversation of that kind, where a string of disjointed metonymy sent me out of the room to laugh, when I had heard what follows.

« Milo is expected to become a bankrupt soon: have you endeavoured to get that money from him which is owing to our house? »

Ans. « Why, sir, that fellow *did run upon a rope*, to be sure, till at length he came *to a stand-still*; and they say will now very soon *stick in the mud*: when I heard that, being determined to *strike a great stroke*, you may be sure I thought it proper to *purge him pretty briskly*; but finding that the *gray mare was the better horse*, I resolved to wait till this morning, and then begin to *plough*

Y.

with the heifer, which I shall most certainly set about directly tooth and nail. »

This jargon, which I defy a solitary scholar to construe, meant only that Milo had been expensive, and was, in consequence of his extravagance, expected to stop payment: that the clerk had tormented him for the money, but that Milo, leaving his pecuniary affairs in the hands of his wife, the clerk resolved to call on *her* next morning, and either fright or persuade her to discharge the debt by every method in his power.

YES AND AY.

The second of these affirmatives, derived from the latin *aio*, is of the highest antiquity in our language, and still keeps some privileges of superiority, enforcing that which the other less decidedly asserts. It used to be represented in Shakespeare's time by the single word *I* (see the long Scene between the *Nurse* and *Juliet* when told of *Tybalt's* death) but I recollect no later author who so corrupts it. We say in familiar talk, that Diana counselled her sister *Flora* against such a match; did she not, Sir? *Yes*, I believe she did *counsel* her: exclaims a stander-by; *ay*, and controlled her too, or she had been his wife now.

Y.

YEARLY, ANNUAL.*

These words make somewhat of an exception to our general rule of preferring rather the word of Latin than the word of Saxon derivation: when two terms nearly synonymous offer to our choice, the first of these is the most elegant, I think, *annual* being somewhat soiled by perpetual use among traders, lawyers, public offices, and the like: whilst *yearly* has in some measure acquired dignity from the mentioning it in treaties, conventions, and above all in sacred writ, where the *yearly* sacrifice impresses one with reverence. They are not synonymous, however, for this adjective cannot turn substantive as the other does, when a gardener calls certain plants *annuals*, a word now accepted into the language, and used in opposition to *perennials* both in books and conversation, I believe, whereas it formerly had its best existence in an inferior form when Pope said so beautifully:

Annual for me, the grape, the rose renew
The juice nectareous, and the balmy dew.**

* The word *yearly* reminds us of an *Inpromptu*, by Dr. Johnson, on our Authoress, when that lady was five and thirty. We think all our Readers will thank us for inserting a production of so learned a man, in praise of so accomplished a woman as Mrs. Thrale. Besides they will see that the severe Lexicographer unwrinkled his brow for once in behalf of the Fair, and seemed to take a pleasure

Y.

to revolve in his extensive mind all the words that could rhyme with his favorite number *thirty-five*, and thereby compose a jingling *tour de force* that could hardly be expected from so exalted a genius.

An Inpromptu to Mrs. Thrale on her completing her thirty-fifth year.

Oft in danger, yet alive,
 We are come to thirty-five;
 Long may better years arrive,
 Better years than thirty-five!
 Could Philosophers contrive
 Life to stop at thirty-five,
 Time his hours should never drive
 O'er the bounds of thirty-five.
 High to soar, and deep to dive,
 Nature gives at thirty-five.
 Ladies, stock and tend your hive,
 Trifle not at thirty-five,
 For, howe'er we boast and strive,
 Life declines from thirty-five.
 He that ever hopes to thrive
 Must begin by thirty-five;
 And all who wisely wish to wive
 Must look on THRALE at thirty-five.

** As in one of our preceding notes we mentioned Shakespeare's *Progress of Human Life*, we shall conclude this work with Dryden's *Process of the Year*, wherein he ingeniously compares to the *Four Seasons*, our *Infancy*, *Childhood*, *Manhood*, and *Old Age*:

« Perceiv'st thou not the *Process of the Year*
 « How the *Four Seasons* in four forms appear,
 « Resembling human life in every shape they wear! }

Y.

« *Spring* first, like *Infancy*, shoots out her head, }
« With milky juice requiring to be fed ; }
« Helpless, tho' fresh, and wanting to be led : }
« The green stem grows in stature and in size,
« But only feeds with hopes the farmer's eyes.
« Then laughs the *Childish Year* with flowrets crown'd,
« And lavishly perfumes the fields around :
« But no substantial nourishment receives ;
« Infirm the stalks, unsolid are the leaves.
« Proceeding onward whence the *Year* began,
« The *Summer* grows adult, and ripens into *Man*.
« This *Season*, as in *Man*, is most replete
« With kindly moisture and prolific heat.
« *Autumn* succeeds, a sober tepid age,
« Not froze with fear, nor boiling into rage :
« More than mature, and tending to decay
« When our brown locks repine to mix with odious
gray.
« Last *Winter* sweeps along with tardy pace ;
« Sour is his front, and furrow'd is his face.
« His scalp, if not dishonour'd quite of hair,
« The ragged fleece is thin, and thin is worse than
bare.»

A TABLE
OF
BRITISH HOMONYMY,
CHIEFLY FOR THE USE OF
PHILOLOGERS AND FOREIGNERS.

After the BRITISH SYNONYMY nothing more useful and apropos could be inserted, by way of Appendix, than a LIST OF BRITISH HOMONYMY, not to be met with in any Publication, consisting of Words which differ most in their signification and strict meaning.

- Ace*, a single spot on a card or dice; a very small quantity.
Airy, the nest of a bird of prey; gay, sprightly.
Angle, a point where two lines meet; instrument for fishing.
Apple, a common fruit; the pupil of the eye.
Arch, part of a circle; chief; mirthful, waggish, lively.
Arms, warlike weapons; the limbs that reach from the hands to the shoulders.
Asp, a very venemous serpent; a tree, a poplar.
August, the eighth month in the year; noble, grand.
Auricle, the external ear; one of the appendages of the heart.
Back, the hinder part of a thing; to mount a horse; to second.
Badger, a man who buys and sells corn; an animal.
Bait, a temptation; a lure in angling; a refreshment.
Bale, goods packed up; a bundle of goods; misery.
Ball, any thing round; a globe; dancing.

Bank, the side of a river; a little hill; a hillock; a shoal in the sea; a repository of money.

Bandy, to toss to and fro; to contend; crooked.

Baril, the name of a plant; the edge of a joiner's tool; a kind of leather.

Bark, the rind of a tree; a small ship; to make a noise like a dog or wolf.

Bar, a long piece of wood or iron; a shallow at the entrance of an harbour; a line through the notes in music.

Barb, a barbary horse; the beard of an arrow.

Barrow, a small hand carriage; a small mount of earth.

Base, the foundation of any thing; mean, vile, deep.

Bat, a flattened club to strike a ball with; a bird.

Bay, a road where ships may anchor; a tree; a garland bestowed as a prize; chesnut colour.

Battery, a work on which cannons are placed; in law, a violent assault.

Bow, an inclination of the body; an instrument to shoot arrows; a knot made with a ribbon.

Boom, a strong fortification of wood; a long pole for the studding sail.

Boon, a gift, a present, a prayer; gay, merry, good.

Boot, profit, gain, advantage; a covering for the leg.

Blind, deprived of sight, obscure, ignorant; something to hinder the sight; a lattice.

Blow, a stroke, a single attempt; the egg of a fly; to breathe hard; to sound an instrument.

Blubber, the fat of a whale; to swell the cheeks.

Bolt, the bar of a door; an arrow; to sift, to canvas.

Bond, any written obligation; captive, in a servile state.

Botch, an ulcerous swelling; to mend clumsily; to patch.

Bound, a limit, a mark, an end; destined for, going to; to jump, to spring, to fly back.

Bourn, a boundary, a limit; a brook, a torrent.

- Bowl*, a vessel to make punch in ; a wooden ball to play with.
Box, a case made of wood ; a blow ; to strike.
Brace, a pair, a couple ; to bind, to tighten ; to strain up.
Brack, a breach, a crack, a rent ; to season with salt.
Brag, a game at cards ; to boast, to swagger, to puff.
Braid, a sort of lace ; to weave together, to plait.
Brake, a thicket of bramble ; an instrument for dressing flax ; a kneading trough.
Brand, a fire brand, a thunder-bolt ; a mark of infamy.
Brave, courageous, gallant, noble ; to challenge, to defy.
Bray, noise of an ass ; harsh cry ; to bruise or pound.
Breed, a cast, a race ; to hatch, to bring forth ; to plot.
Breeze, a gentle wind or gale ; a stinking fly.
Brief, letters patent ; an epitome ; short, concise.
Brim, the edge of any thing ; to fill up to the top.
Broadside, a discharge of all the guns ; a large sheet of paper.
Brogue, a kind of shoe ; corrupt dialect.
Broil, a quarrel ; to roast on the fire ; to be hot.
Brood, offspring ; chickens hatched at once ; to sit on eggs ; to hatch, to watch.
Brook, a little river, a rivulet ; to endure, to bear, to suffer.
Brow, the arch of hair over the eye ; the edge of any high place.
Brush, an instrument for painting and cleaning ; a fox's tail.
Brute, a creature without reason ; senseless, savage, fierce.
Buck, water to wash clothes in ; the male of rabbits ; deer.
Budget, a bag, a pouch ; a stock or store.
Buff, leather from the skin of a buffalo ; a military coat ; to strike.
Buffet, a kind of a cup-board ; to box, to beat.
Bulk, magnitude, quantity ; part of a building jutting out.
Bull, the male of black cattle ; one of the signs of the Zodiac ; a letter published by the Pope ; a buyer in the stocks.
Buss, a boat for fishing ; a salute with the lips.

But, except, yet, nevertheless, only; a boundary; the end of any thing.

Butt, a vessel, a barrel of 126 gallons; to strike with the head.

Button, any knob or ball; ornament; the bud of a plant.

Cabbage, a well known plant; what a taylor steals.

Cade, tame, soft, tender; a barrel, a cag.

Can, the sign of the present of the potential; a cup.

Canvas, a kind of coarse linen cloth; to sift, to examine.

Cap, the garment that covers the head; a cardinal's ensign; the top mast of a ship.

Caper, a plant; the buds pickled; to dance; to leap.

Capital, the principal sum; the chief city; criminal.

Carcass, the dead body of an animal; a kind of bomb.

Card, a paper painted for playing; an instrument to comb wool with; part of the compass marking the winds.

Cardinal, principal, chief; a cardinal number; a dignity.

Carp, a pond fish; to cavil, to censure.

Case, the condition or state of a thing; a box, a sheath; the declension of a noun.

Cashier, he that has charge of money; to dismiss.

Cast, the throw of dice; a stroke; a shade or tendency to any colour; a race; a tribe; a flight of birds; to throw away, to lavish; to form in a mould; to condemn in trial.

Catch, a song, a slight contagion; to lay hold; to ensnare.

Cavalier, a partizan, a knight, a royalist; gay, brave, haughty, proud.

Caul, part of a woman's cap, or of a wig; the integument of the guts.

Challenge, summons to combat; to accuse; to claim.

Check, a stop, a curb, a reproof; a kind of linen; a warning to the king at chess; a note agreeing with a corresponding mark.

Chink, a small aperture longwise; money in burlesque; to jingle.

Choke, the internal part of an artichoke; to suffocate.

Chop, a small piece of meat; a cleft; to cut with a blow; to mince; to devour; to change.

Chopping, a sort of high heel shoe; large, lusty, healthy.

Clack, the part of a mill; to let the tongue run.

Clash, a noisy collision of two bodies; to contradict.

Clasp, a kind of hook, a holdfast; to embrace, to hug.

Clerk, a clergyman; a man of letters; a secretary.

Clew, a ball of thread; a guide; to draw up the sails.

Clinch, a pun, a witty saying; part of a cable; to hold fast.

Clock, an instrument to shew time; a beetle.

Clog, a kind of shoe; to hinder, to obstruct; to load.

Close, a small field inclosed; a pause; the end; sly; cloudy.

Cloth, linen or woollen woven; the covering for a table.

Club, a society; a suit at cards; a heavy stick.

Coat, a man's garment; the upper covering of animals.

Cock, the male of birds; a spout; the form of a hat; part of a gun; a heap of hay; the needle of a balance.

Cog, the tooth of a wheel; to flatter, to wheedle; to cheat.

Coil, tumult, noise; to roll up a rope; to wind in a ring.

Comb, an instrument for the hair or wool; the crest of a cock; the canton in which the bees lodge their honey.

Common, an open country, public ground; equal, usual, vulgar, public.

Commoner, a member of parliament; a student of the second rank; a man not noble.

Commons, the common people; the lower house of parliament; food on equal pay.

Compact, a contract, a mutual agreement; firm, close, solid, exact.

- Compress*, a bolster of linen rags; to embrace, to squeeze.
- Con*, an abbreviation of *contra*, against; to study; to think; to know. *Crim. con*, criminal connection.
- Concert*, music in several parts, harmony; to contrive; to settle privately.
- Confident*, a person trusted with a secret; positive, daring, impudent.
- Conjure*, to summon in a sacred manner; to practise enchantments; to conspire.
- Consonant*, a letter not sounded by itself; agreeable, suitable, fit.
- Constituent*, one who deposes; an elector; essential, composing.
- Content*, what is contained in any thing; moderate happiness; satisfied, willing.
- Continent*, land not disjoined by the sea; chaste, abstemious, temperate.
- Contingent*, chance; proportion; accidental, uncertain.
- Contract*, a bargain, an agreement; to shorten, to shrink up; to affianse, to betroth.
- Cope*, a priest's cloak; a covering; a concave arch; the arch of heaven; to contend with; to strive; to cover.
- Copy*, a manuscript, a model to write after; an imitation; a duplicate.
- Cord*, a rope; a sinew; a measure of wood.
- Cordial*, a cherishing draught; sincere, affectionate, hearty.
- Cork*, a city in Ireland; the bark of the cork tree.
- Corn*, growing in ears; an excrescence on the feet; to salt; to sprinkle with salt.
- Correct*, finished with exactness; to punish, to chastise.
- Correspondent*, who corresponds by letters; suitable, answerable.
- Couch*, a seat of repose; a layer; to lie down; to fix, to hide.

Counsel, advice, direction; a pleader, a lawyer.

Covert, a thicket; a retreat; secret; sheltered by marriage.

Count, number, reckoning; a foreign title; fem. *countess*.

Countenance, form of the face; the air; to patronize, to support.

Counter, base money; a mark to play with; a shop table on which goods are shewn; the part between the tenor and treble; contrary to; in a wrong way.

Couple, a pair, a brace; man and wife; to join together, to marry.

Course, a race, a career; a race-ground; the track in which a ship sails; method of life; natural bent; to hunt; to pursue; to rove about.

Court, the residence of a prince; a seat of justice; to make love; to solicit; to flatter.

Courtesy, civility, complaisance, favor; the reverence made by women.

Crab, a shell-fish; wild apple; peevish, difficult, morose.

Crank, the end of an iron axis; a conceit formed by twisting and winding; healthy, lusty; deep loaded.

Crescent, an increasing moon; a half moon; increasing, growing; in a state of increase.

Crib, a manger, a stall, a cottage; to steal privately; to shut up in a cage.

Cricket, an insect that chirps about ovens and chimneys; a game with bats and ball; a low seat; a kind of stool.

Crop, the harvest, the produce gathered off the field; the claw of a bird; to lop, to cut short; to mow, to reap.

Crotchet, a mark in music equal to half a minum; a mark in printing; a fancy, a whim, a conceit.

Crow, a large bird that feeds on carrion; a bar of iron used as a lever; to make a noise as a cock, to boast, to brag.

Cup, a drinking vessel; part of a flower; to draw blood by scarification.

Cut, a cleft or wound made with an edged tool; a printed picture carved on wood or copper; dividing a pack of cards; a form; a fashion.

Dam, a female of beasts that has young; a bank or mole to confine water.

Dash, a mark in writing, --; to strike against; to blot out; to confound; to flourish.

Deal, a part, a quantity; fir wood, the timber of pines; a port town in Kent 73 miles from London; to give gradually; to distribute the cards in playing.

Deck, the floor of a ship or vessel; a pack of cards piled one upon another; to dress, to array, to adorn, to embellish.

Deep, the sea; the ocean; the abyss of waters; profound, grave, solemn; dark in colour.

Defile, a narrow passage, a lane; to pollute, to vitiate; to make foul.

Degree, quality, rank, station; a rank; one of the intervals of an octave in music; the 360th part of the globe; 60 geographical miles.

Desert, merit, worth, a claim to reward; wilderness; solitude; waste; to forsake, to abandon, to quit.

Die, a small marked cube to play with; stamp used in coining; to colour; to tinge, to stain; to expire, to lose life, to perish.

Diet, the assembly of the states of the german empire; food, victuals, food regulated by regimen.

Digest, a collection of civil laws; to dissolve; to range in order; to soften.

Direct, to command; to regulate; to adjust; straight; open, plain, express.

Divine, a minister of the gospel; a priest; godly, heavenly, not human; to foretell, to foreknow, to guess.

Dock, a ship builder's yard; a well known plant; to cut any thing short; to curtail.

Dog, a domestic animal various in its species; a constellation in the southern hemisphere; to follow with some clandestine design.

Down, a large open plain; a rising ground; soft feathers; soft wool; tender hair; on the ground; towards the mouth of a river; below the horizon.

Drab, a thick woollen-cloth double milled; plain colour betwixt a white and a dark brown; a dirty woman; a strumpet.

Drag, a net drawn along the bottom of the water; a heavy kind of barrow; to pull along by force; to trail.

Dram, the eighth part of an ounce; a glass of spirituous liquors.

Draught, the quantity of fish caught in a net; the quantity of liquor drunk at a time; the act of shooting with a bow; forces drawn off from the main body; a delineation, a sketch; a picture drawn; the depth of a vessel in the water; a bill drawn for the payment of money; a sink; a place where soil is deposited.

Draw, to pull forcibly; to attract, to allure, to win; to unsheath a sword, or any other weapon; to represent by picture; to compose.

Dredge, an oyster net; oats and barley mixed together; to besprinkle flour on meat while roasting.

Drench, a horse's physical draught; to soak, to steep, to fill with drink.

Dress, clothes, garments, ornaments; finery; to clothe, to deck, to adorn; to rub, to trim, to adjust; to prepare victuals for the table; dressings for a wound.

Duck, a water fowl, the female of the drake; a stone thrown obliquely on the water so as to rebound; an inclination of

the head ; a cringe ; a servile complaisance ; to dive under water ; to drop down the head as a *duck*.

Dun, a clamorous troublesome creditor ; a colour between brown and black.

Ear, the organ of hearing ; the power of distinguishing musical sounds ; the spike of corn containing the seed.

Earnest, a pledge ; the money given to ratify a bargain ; a hansel ; warm, ardent, intent, eager, serious.

Eft, an evet, a newt, a kind of lizard that lives mostly in water ; soon, speedily, quickly : *an adverb used by Spenser*.

Egg, the substance layed by the feathered and some other animals ; to incite, to instigate, to provoke to action.

Elder, the name of a well known tree ; one that surpasses another in years ; an ancestor.

Engross, to purchase or monopolize the whole of any commodity ; to copy in a large strong hand.

Eve, a contraction of evening ; close of day ; the vigil, or the day before a festival.

Exact, nice, accurate, methodical ; strict, punctual ; to demand, to require ; to enjoin, to force, to extort.

Expedient, a contrivance, a shift, a method, a way, a device ; proper, fit, convenient, suitable ; expeditious, quick.

Express, a courier, a messenger ; the message sent ; plain, apparent, manifest, clear ; full to the purpose ; to represent, to utter ; to denote, to squeeze out.

Eye, the organ of vision, the sight ; aspect, regard ; an external mark or scar in the seeds ; the bud of a plant ; a town in Suffolk, 90 miles from London.

Fag, the worst end of any thing ; the fringe at the end of cloth or ropes ; to labour ; to grow weary ; to work hard ; to faint.

Fair, the female sex ; a fine woman ; a market at a particular

time of the year ; beautiful ; clear ; favorable ; honest ; just ; delicate.

Fallow, uncultivated, neglected ; pale ; red or yellow ; to plough in order to replough ; to make *fallow*.

Familiar, an intimate ; a demon who was supposed to attend on call ; domestic, affable, unceremonious, common, easy.

Fan, an instrument used by ladies to cool themselves ; an utensil made use of for winnowing corn.

Fane, a temple ; a place consecrated to religion ; a weathercock.

Fare, provisions, food prepared for table ; the hire of a carriage for riding.

Fast, *abstinence* from food ; a mortification of the body ; firm, strong, fixed, sound ; immoveable ; swift.

Fathom, a measure of six feet ; the space of a man's arms ; to penetrate into, to sound ; to reach ; to find the bottom.

Fell, cruel, fierce, savage, barbarous, bloody ; the skin, the hide ; to cut down, to bring to the ground : the past time of *to fall*.

Felt, stuff used in making hats, a skin ; a hat made of wool ; the time past of *to feel*.

Ferret, a small animal, a quadruped of the weasel-kind ; a kind of tape or ribbond ; to teaze ; to vex ; to drive out, as rabbits out of their holes.

Fetch, an artifice, a stratagem, a trick ; to go and bring a thing ; to draw, to perform an excursion.

File, a steel tool to polish iron or brass with ; a wire for papers ; a line of soldiers.

Fillet, a band tied round the head ; a bandage ; the fleshy part of the thigh ; meat rolled together.

Fine, a pecuniary forfeit ; penalty ; a mulct ; pure, thin, clear ; beautiful ; not coarse ; elegant.

Finger, one of the flexible members of the hand ; to perform any work dexterously.

Firm, the name under which the business of a trading house is carried on; fast, strong, hard; constant, steady, solid.

Fit, a paroxysm of any distemper ; disorder of the animal; qualified, proper, convenient, meet.

Flag, the colours or ensign of a ship or land forces; a water plant with broad leaves; a kind of rush; a flat stone used for smooth paving; to grow dejected, to droop, to lose vigour.

Flap, any thing that hangs broad or loose ; a disease in horses; a kind of sore mouth; to ply the wings one against another with noise.

Fleece, the wool that grows on or is shorn from one sheep; to clip the wool; to strip or plunder a person.

Fleet, a bay, a gulph ; a passage over a river; a company of ships; a navy; swift of pace; nimble, active, quick.

Flesh, the muscular part of an active body; a carnal state; to initiate, to harden, to establish in any practice.

Flirt, a quick elastic motion ; a sudden trick ; a frolic; a flutter; a pert young woman.

Flounce, a loose full trimming sewed to a woman's apparel; to move with violence in the dirt or water.

Flounder, a small flat river fish ; to struggle with violent motion ; to plunge in water.

Flourish, to thrive; to adorn ; to brag, to boast; to vibrate ; a short musical overture.

Flush, a sudden impulse, an afflux; cards all of one sort; to flow in haste; to give a colour; to elate, to elevate.

Fly, a small winged insect; the index in the mariners' compass ; to move through the air with wings ; to burst asunder.

Fob, a small pocket for a watch ; to cheat, to trick, to defraud.

Foil, a blunt sword used in fencing; the leaf used in gilding; a glittering substance; to defeat, to put to the worst.

Forge, a fire or place in which metals are made malleable; a furnace; to form by the hammer; to counterfeit, to falsify; to invent.

Fork, an instrument with two or more prongs for various uses; to shoot into blades as corn; to shoot into branches.

Forward, warm, ardent, eager, bold, confident; early ripe; to hasten, to accelerate; to patronize; to advance.

Found, to build; to lay foundation; to establish; to give birth; to cast; to form by melting and pouring into moulds; time and participle past of *to find*.

Founder, a builder; an establisher; a caster; to sink as a ship to the bottom; to make a horse's foot sore; to make lame by hard riding.

Frail, a kind of rush for making baskets; a basket of raisins; weak, easily destroyed; liable to seduction.

Frank, a french coin; a livre, twenty *sols*; a letter exempted from postage; a sty, a place to feed hogs in; liberal, generous, open, sincere; free, unrestrained.

Frill, the ruffle at the bosom of a shirt; to shake with cold; to quake.

Fry, the swarm of little fishes; a swarm; children in contempt; to dress by roasting in a pan over the fire.

Fusee, the match of a bomb or grenade; a firelock; a small neat musket, more properly a *fusil*; part of a watch on which the chain is wound.

Gad, a club; an edge; an ingot; an instrument miners make use of to break the ore; to ramble about, to rove idly; a measure of ten feet; a geometrical perch.

Gall, bile; malignity, rancor, anger; bitterness of mind; to rub off the skin; to wear away; to fret, to vex; an excrescence of trees used in medicine and dying.

General, one that has the command of an army; usual, common, extensive, unrestrained.

Gloss, a superficial lustre; a smooth appearance; a comment; an interpretation.

Gore, clotted blood, congealed blood; to stab, to pierce with horns.

Gossip, one who is sponsor for a child at the font; to tattle, to prate, to chat; to be merry.

Grate, an inclosure with bars; a range of bars to make fire in; to wear away by rubbing; to offend by a harsh noise.

Grave, the place in which the dead are deposited; solemn, serious, sober, plain, decent, important; to carve in any hard substance.

Gust, a sudden blast; a sudden squall of wind; the sense of tasting; enjoyment from sensation.

Hack, a hired horse; any thing used in common; a rack for feeding cattle; a crib; to cut into small bits, to chop; to cut slightly; to speak unready, with hesitation.

Haggle, to beat down the price in buying; to be long a bargaining; to carve awkwardly; to chop; to mangle.

Hail, drops of rain frozen in falling; to salute, to call to; to wish one joy.

Hale, to drag by force; to pull violently; healthy, hearty, robust, sound.

Hamper, a large basket for carriage; to shackle, to entangle, to ensnare; to perplex.

Hand, the palm with the fingers; a man's own writing; a measure of four inches; an index that points or directs; the cards held by one person at play; to give; to deliver down; to transmit; to guide.

Harbour, a port or haven for ships; a place of safety; to entertain, to lodge; to shelter, to secure.

Hatch, an opening in a ship's decks, or over any door; to produce young from eggs by incubation; to shade by lines

in drawing or graving; to plot, to contrive; to form by meditation, to invent.

Hectic, a fever attending a consumptive habit; habitual, constitutional; troubled with morbid heat.

Hem, the edge of a garment doubled over and sewed; the noise uttered by a sudden explosion of the breath; to inclose, to shut in; to confine.

Helm, a head piece; that part that bears a crest; a helmet; the rudder of a ship; the steerage; the head of government.

Hide, the skin of a beast; the human skin in contempt; a certain quantity of land; to conceal, to withdraw from knowledge; to obscure.

Hind, the female of the stag; the female of the red deer; a servant in the country, a peasant, a boor, a rustic; situated behind; remote from the head; contrary to the face.

Hitch, a kind of knot or noose by which a rope is fastened to any thing; to move by jerks, to strike one foot against another.

Hold, a support; custody, a prison; the place betwixt the lower deck and the keelson of a ship; to grasp in the hand; to gripe; to withhold; to adhere to; stop! forbear! be still; go no farther.

Hoop, the circle of wood with which casks are bound; the whalebone with which ladies extend their petticoats; to shout, to make an outcry, to whoop.

Hop, a jump on one leg; a light leap; a dancing bout in the country; a well known plant the flowers of which are used in brewing.

Humour, moisture; petulance, peevishness; jocularities; whim, caprice; to gratify; to sooth by compliance; to fit; to comply with.

Husband, a married man; the male of animals; a tiller of ground, a farmer; an economist.

Jade, a horse or a mare of no spirit; a worthless beast; a

sorry woman ; a young woman in droll style ; a species of stone ; a kind of jasper ; to tire , to harass , to dispirit ; to rule with tyranny.

Jam , a conserve of fruit boiled with sugar and water ; a kind of frock for children ; a thick bed of stone separating the vein of ore ; to inclose any thing between two bodies so as to render it immoveable.

Jar, an earthen vessel ; a rattling sound ; a clash , a debate , a discord , a disagreement.

Jet , a fossil of a deep beautiful black colour ; a spout , a spout of water.

Imp, a little devil, a subaltern devil, a demon ; an evil spirit ; a kind of shoot or graft to be set in a tree ; the offspring ; to lengthen out ; to enlarge by joining a piece.

Incense , an odoriferous exhalation made by fire to some deity ; to enrage , to provoke , to exasperate.

Indent , to mark with inequalities like a row of teeth , to cut in and out ; to contract , to bargain ; to make an agreement.

Intent , the design , the purpose ; the drift , the meaning ; the intention ; anxiously and unceasingly diligent ; bent upon.

Intimate , inmost , close , near , familiar , intrinsic ; to hint , to suggest , to point out indirectly , to give intimation.

Job , a piece of chance work ; a low lucrative affair ; to buy and sell , to act the part of a broker ; to strike suddenly with a sharp instrument.

Jockey, a fellow that rides horses in a race ; one who deals in horses ; to jostle , to rush against ; to cheat ; to trick.

Issue , an exit , an egress ; an offspring ; an event ; a conclusion ; a fontanel , a vent made in a muscle for the discharge of humours.

Just, a tilt , a tournament ; a mock encounter on horseback ;

upright, equitable, honest, virtuous; regular; innocent, pure.

Kern, an irish boor; an irish foot soldier; a hand-mill for grinding corn; the form of grain; to harden as ripe corn.

Key, an instrument to open a lock, or to screw any thing; that part of a musical instrument touched in playing; a wharf, a bank for the conveniency of lading and unlading.

Kind, a race; a general class; a particular nature; a sort; a way; benevolent, favorable, good, tender, friendly; polite.

Knap, a protuberance, a prominence on cloth; to bite, to break short; to strike so as to make a short noise.

Knave, a petty rascal; a dishonest fellow; a scoundrel; a card with a soldier depicted on it.

Label, a ribbond hanging down from a crown or mitre; an appendage to a deed to which the seal is affixed; in *heraldry*, a kind of fillet with pendants at the top of an escutcheon; a long brass ruler for taking altitudes.

Lap, the part formed by the knees in a sitting posture; to wrap round; to involve; to fold over; to lick up; to draw into the mouth by the motion of the tongue.

Lay, a row; a stratum; grassy ground; a meadow; a song, a poem; belonging to the laity, to the people as distinct from the clergy; to place horizontally; to beat down flat; to settle; to bet; to protrude eggs; to calm; to contrive; to enjoin.

Last, the mould on which shoes are made; a load; a certain weight, a certain measure; latest; hindmost; utmost; next before the present; in conclusion; to endure; to continue, to persevere.

Lead, a soft metal, the heaviest except gold; to guide, to conduct as a commander; to induce; to draw.

League, a measure of length containing three miles; a confederacy, an union, a coalition; a combination.

Lean, meagre, void of fat; low, poor, hungry; to incline; to rest against; to tend towards.

Lease, a contract; a deed of conveyance; a tenure for years; to glean, to pick up what the harvest men have left.

Left, the side opposite to the right hand; lying on the sinister side; forsaken; given up; suffered to remain; time and participle past of *to leave*.

Lie, a falsehood, a fiction; the contrary of truth; water impregnated with the salt of ashes; to rest, to lean upon; to reside; to press upon; to consist; to tell a *lie*; to utter criminal falsehood.

Light, the transparency of air by the rays of the sun; a taper; not heavy; easy to be borne; nimble, slight, thin, airy, gay; luminous, bright; tending to whiteness; to kindle; to lighten; to set on fire; to illuminate; to descend from; to fall on; to settle; to rest.

Like, resembling; equal; probable; credible; likely; probably; to choose with pleasure; to approve; to love; to be pleased with.

Limb, a member of the body; an articulated part of an animal; an edge; a border.

Limp, vapid; weak; tasteless; limber; flexible; to halt, to walk lamely.

Line, the equinoctial circle; the tenth part of an inch; a slender string; an angler's string; what is written within the margins; a rank; an order; a work in fortification; a mark on the hand; to cover on the inside; to strengthen by innerworks; to cover.

Link, the single ring of a chain; a series of consequences; a torch of pitch; to join, to unite.

List, a roll, a catalogue; a table; a strip or border on the edge of a cloth; a fillet; an inclosed ground for combat-

ants to tilt in ; to enlist ; to enroll ; to retain soldiers ; to listen ; to desire ; to attend ; to incline ; to hearken.

Litter, a kind of portable bed ; straw laid under animals ; a brood of young ; a birth of animals ; things thrown about.

Long, lengthened out, long protracted ; dilatory ; distant ; to desire earnestly ; to wish for with a continued eagerness.

Look, the cast of the countenance ; the air of the face ; the mien ; a view ; to seek for ; to expect ; to watch ; to take care ; to wait for.

Loom, a frame in which weavers work their cloth ; to appear indistinctly at sea.

Low, not high ; humble, dejected, mean ; with a weak voice ; to bellow, to make the noise of cattle.

Lug, a kind of small fish ; the ear ; to pull with violence ; to drag.

Lurch, a forlorn condition ; a helpless state ; to shift ; to play tricks ; to lurk, to lie in wait ; to devour ; to swallow ; to filch, to pilfer ; to disappoint.

Lustre, a scone with lights ; brightness, splendor ; eminence ; renown ; the space of five years.

Lute, a stringed musical instrument ; a composition like clay used by chymists.

Maiden, a maid, a virgin—as an adjective ; new ; an instrument in Scotland to behead criminals with.

Main, the whole, the total sum ; the ocean, the continent ; chief, principal, leading ; strong, important, vast ; a hand at dice, as, *seven's the main*, &c.

Mammoth, a shapeless piece ; to tear ; to break into small bits ; to pull in pieces.

Man, one arrived at the state of manhood ; to furnish with men ; to fortify ; to strengthen — a *man of war*, a ship of the line.

Mangle, a machine to smooth linen with; to lacerate, to tear by piecemeal; to butcher.

Mark, a token by which any thing is known; the aim; a proof; a licence for reprisals at sea; a foreign weight for gold or silver containing eight ounces; a silver coin worth thirteen shillings and four pence.

Mash, a mixture of water, bran, &c. for cattle; the space between the threads of a net; to break, to bruise, to mix, to squeeze.

Mast, the beam or long pole to which the sail is fixed; the fruit of the beech or oak tree; two pounds and a half of amber.

Match, what catches fire; a bit of combustible matter dipped in brimstone; a contest; a game; any thing that requires a trial of skill; one equal to another; a marriage; one to be married.

May, the fifth month of the year; the early or gay part of life; the sign of the *potential mode* expressing power, permission, etc.

Mead, a kind of wine made of water and honey; a kind of rich and moist ground; a meadow.

Meal, the act of eating at a fixed time; a part; a fragment; ground corn; the edible part of corn when ground.

Mean, a medium, a middle state; an interval; the end; void of dignity; low-born; ungenerous; base; to intend, to purpose; to have in the mind.

Meet, fit, proper; to come face to face; to encounter; to join; to light on; to assemble together.

Mew, a cage; an inclosure; a place where any thing is confined; a sea fowl; to shed feathers or horns; to cry as a cat.

Mine, a place where minerals are dug; a cavern under a fortification; pronoun possessive belonging to *me*.

Minor, one under age; the second proposition of a syllogism; smaller, less; petty; inconsiderable.

Minute, the sixtieth part of an hour; any small part of time; the first draught of a writing or contract; a short hint; small, little; slender; of little consequence; exact.

Miss, the title of a young girl, of an unmarried lady; a concubine; to fail; to mistake; to fly wide; not to hit the mark.

Mob, the crowd; the populace; a tumultuous rout; a female head-dress; a cap tied under the chin.

Mock, a sneer; a ridicule; mimicry; false, counterfeit; to deride; to play upon; to tantalize; to elude; to defeat.

Mole, a lump of extravasated blood; a false conception; a natural spot or discoloration of the skin; a little animal that works under ground; a pier to defend ships in a harbour; a mound; a dyke.

Moor, a marsh, a fen, a bog; a tract of low watery ground; a negro, a black; to fasten by ropes and anchor; to secure a ship.

Mother, one that has borne a child; correlative to son and daughter; a thick substance concreting in liquors; the lees or scum.

Mould, the soil, the ground on which any thing grows; the matrix in which any thing is cast; the form, the cast; the suture of the skull; a kind of fur; foulness or crust on the top of any thing.

Mount, a hill, a small mountain; an artificial eminence; to ride on horseback; to ascend, to climb; to embellish.

Muse, one of the Nine; the supposed patroness of the liberal arts; deep thought; close attention; a brown study.

Must, a sign of the potential mode; to be obliged, &c. — new wine or beer as it runs from the press; to mould; to grow mouldy or *musty*.

Naught, bad, corrupt, worthless; wicked; nothing — improperly written *nought*.

Neat, a cow, an ox; black cattle; elegant, cleanly, pure; unadulterated.

Nick, an exact point of time suiting some special convenience; a notch cut in any thing; a score; a reckoning.

Noble, one of the nobility; one of high rank; an old coin rated at six shillings and eight pence.

Nut, a fruit inclosed in a shell; a kernel; a gland; a small protuberance with indentures for the teeth of a wheel.

O is used as an abbreviation, as O. S. for old style.

Obelisk, a spiral monument with four faces; a mark of reference in the margin of a book.

Oblivion, cessation of remembrance; amnesty; general pardon of crimes in a state.

Odds, inequality, more than an even wager; a quarrel; debate; dispute.

Office, a place of trust; a room for transacting business.

Original, beginning; first existence; a singular, or eccentric character.

Orthography, which teaches the art of spelling; the elevation of a building delineated.

Over, above, over head, on high; over the sum, leaving a surplus; from side to side; crossing a river or sea; ended, as, his anger is *over*.

Overlay, to smother, to stifle; to cover any thing superficially.

Overcharge, to give too great a load, whether to man, beast, or carriage; to demand more than the value in articles of business.

Oversight, superintendence; negligence; an error; a mistake.

Overlook, to examine; to superintend; to neglect; not to perceive.

Out, opposed to within; *out* of the house; opposed to ex-

- istence; extinct; the fire is *out*; opposed to abundance; *out* of cash.
- Outward*, exterior, mere show; to foreign parts, as a ship *outward* bound.
- Own*, possession, as, my *own*; to avow, to acknowledge.
- Pack*, a burden, a bundle, a packet; to tie up goods for carriage.
- Paint*, colours representative of any thing; to represent by delineation.
- Pall*, the covering thrown over the dead; to disgust, to cloy, to render insipid.
- Pale*, of a wan colour, not ruddy, of a delicate complexion; an inclosure, a district, or territory.
- Palm*, a tree; the inner part of the hand; to handle, to conceal by fraud.
- Parcel*, a small bundle; to divide in portions.
- Pat*, convenient, apropos; a light quick blow; to tap.
- Patient*, one calm under affliction, not easily provoked by injuries; one sick, a person diseased.
- Pen*, a feather cut for writing; to shut up, to imprison.
- Pepper*, a spice to season meat; to sprinkle; to beat, to mangle.
- Perch*, a fish of prey; a measure of five yards and a half; to roost like cocks, hens, and other birds.
- Pick*, to eat slowly by small morsels; to cull, to choose; to select.
- Pine*, a tree; to languish, to decay.
- Pitch*, the resin of the pine extracted by fire and inspissated; elevation or height; to drop, to fall headlong.
- Plain*, an open ground, a field; smooth, void of ornament; clear, not obscure.
- Plat*, a small piece of ground; to weave; to make by texture.
- Plight*, to pledge, to give as surety; condition or state.

Plot, a small extent of ground; a plantation laid out; to form schemes or mischief against another.

Pluck, the heart, liver and lights of an animal; to pull; also to strip off feathers.

Plumb, a leaden weight; perpendicular to the horizon; to sound, to measure the depth of water.

Plump, somewhat fat, not lean; to fatten, to swell; to fall like a stone.

Plunge, to put suddenly under water; to hurry suddenly into circumstances whether of safety or danger.

Ply, to study or work with diligence; bent, turn, bias; a plait; a fold.

Point, the sharp end of any instrument or tool; to direct towards an object; to note with the finger; to distinguish words or sentences by points.

Poll, the head; a register of persons; to lop the top of trees; to take a register of names.

Pommel, a round ball or knob; to beat cruelly, to bruise.

Pore, passage of perspiration; to look with great care.

Port, a harbour; the aperture in the ship for the gun; carriage, air, mien, manner.

Post, a hasty messenger; office, place, employment.

Pound, a certain weight; the sum of twenty shillings; to beat, to grind with a pestle.

Precipitate, headlong, hasty, rash; to hurry blindly; to throw headlong; corrosive mercurial medicine.

Presence, state of being present; port, air, mien; a number assembled before a great person; readiness at need.

Present, not absent, face to face; ready at hand, quick in emergencies; gift, donation.

Press, to squeeze, to crush; to compel, to force; the instrument by which books are printed; a gang for sea service.

Prevent, to hinder, to obstruct; to come before the time.

Prey, something to be devoured; ravage, depredation; to feed by violence.

Principal, a head, a chief; a capital sum placed out at interest.

Prime, the first part of the day; the spring of life; to put powder in the pan of a gun.

Prize, a reward gained by a performance; something taken by adventure; plunder; to rate, to esteem highly.

Produce, amount, profit, gain; to bear, to generate.

Prompt, quick, ready; acute, easy; to assist by private instruction.

Puff, a small blast of wind; something to sprinkle powder on the hair; to praise, to boast, to swell with pride.

Pump, an engine for drawing up water: a light shoe; to examine artfully by sly questions.

Punch, a well known liquor; the buffoon in the puppet-show; a short fat fellow.

Pupil, the apple of the eye; one under the care of a tutor.

Quack, a boastful pretender to arts which he does not understand; an empiric; to cry like a duck.

Question, inquiry; disquisition; to doubt; to be uncertain; to have no confidence.

Quicken, to hasten, to accelerate; to become alive; as, a woman *quicken*s with child.

Quip, a sharp jest; to rally with bitter sarcasms.

Racket, the instrument with which players strike the ball; an irregular clattering noise.

Rail, a series of posts connected with beams; to inclose with rails; to use harsh and insolent language.

Rake, a garden instrument with teeth; a loose, disorderly, vicious, gay fellow; to gather with a rake; to heap together.

Ram, a male sheep; to drive with violence.

Rank, high growing ; strong ; luxuriant ; high-tasted ; strong in quality ; a row , an order ; dignity, high place.

Rare, scarce, uncommon ; rather raw, not fully subdued by fire.

Rase, to skim, to strike on the surface ; to overthrow ; to blot out by rasure.

Rear, the hinder troop ; to bring up to maturity.

Reckon, to number, to count ; to bring to punishment.

Record, register, authentic memorial ; to register, to celebrate.

Recover, to restore from sickness ; to regain, to repair.

Reel, a turning frame upon which yarn is wound into skains from the spindle ; to stagger, to incline in walking from side to side.

Relation, kindred, alliance of kin ; narrative, tale, account ; respect, reference, regard.

Relative, relation, kinsman ; having relation, respecting.

Remain, relic ; the body left by the soul ; to stay behind, to escape danger.

Rent, a break, a laceration ; revenue, annual payment ; to tear, to lacerate ; to roar, to bluster ; to hold by paying rent.

Report, rumour, popular fame, hearsay, a noise ; to give an account of ; to spread abroad.

Repose, sleep, rest, quiet ; to be at rest, to lay up.

Reprobate, a wretch lost to all virtue ; to disallow, to condemn ; to abandon.

Rest, sleep, repose, the final sleep ; the remains ; to sleep, to be quiet ; to be left, to remain.

Retreat, place of privacy ; retirement ; to withdraw, to retire ; to escape from danger.

Ring, an orbicular line, a circle ; a circular course, a number of bells harmonically tuned ; to sound as a bell or sonorous metal.

Rock, a vast mass of stone; protection, defence; a distaff held in the hand; to shake, to be agitated; to reel to and fro.

Roll, the act of rolling; the state of being rolled; a register, a catalogue, a chronicle; to move with appearance of circular direction; to run on wheels.

Romp, a rude ignorant noisy girl; to play rudely and noisily.

Ruin, the remains of a building, loss of fortune or happiness; to destroy; to corrupt; to impoverish.

Rule, government, empire, sway; an instrument by which lines are drawn; to govern, to control, to manage.

Sable, a little beast producing a fine fur; the fur of a beast; black; in heraldry the black colours in the armorial coats.

Sack, a large bag, a pouch; a bag containing three bushels; a weight; a woman's loose robe or gown; a kind of sweet wine from the Canary-islands; to plunder, to pillage; to take by storm.

Sage, a philosopher; a wise, prudent, or grave man; a well known herb reckoned exceedingly wholesome.

Sallow, a tree of the genus of willow; yellow, sickly.

Sap, the vital juice that circulates in trees and herbs; to undermine; to subvert by digging; to proceed invisibly.

Sash, a belt worn by officers; a silk or velvet band for ladies; a window composed of wood-work with large squares.

Saw, an instrument with teeth for cutting boards or timber; a saying, a sentence, a proverb; past time of the verb to see.

Scale, a balance, one of the vessels suspended by a beam in weighing; the small shells or crusts on the bodies of fishes; a regular gradation by equal distances; a ladder; a measure; the gamut; a series of harmonic proportions.

Scate, a kind of patten or shoe to slide on the ice ; the name of a flat fish , a kind of thornback.

Sconce, a pendent candlestick with a mirror behind to reflect the light ; a fort , a bulwark ; the head ; to fine , to mulct.

Score, a notch ; a long incision ; a line drawn ; an account of marks , a debt ; the musical notes of a song ; reason , motive ; the number twenty.

Scrape , to pare lightly ; to erase ; to shave ; to collect ; to play vilely on a fiddle ; to make an awkward bow ; difficulty , perplexity , distress.

Scruple, a weight of twenty grains ; the third part of a dram ; a small quantity ; to doubt of ; to hesitate ; to question.

Seal , the sea-calf , an amphibious animal ; a stamp engraved with some particular impression ; a confirmation.

Seam , a measure of eight bushels of corn ; a load ; what joins two pieces together ; the juncture of planks in a ship ; a mark , a scar , a cicatrix ; tallow grease ; hog's lard.

Second , the next in order to the first ; inferior ; one who accompanies another in a duel ; a supporter ; the 60th. part of a minute.

See, the seat and diocese of a bishop ; to perceive by the eye ; to descry , to behold ; to remark.

Set , a number of things suited to each other ; a tea equipage , &c ; to place , to fix , to frame ; to adapt with notes ; to plant , to sow , &c.

Settle , a seat , a bench with a back ; to fix , to calm , to compose ; to establish.

Shed , a slight temporary covering ; a roof set up without walls ; to let fall , to pour out ; to spill , to scatter.

Shelf , a board fastened against a wall to place any thing on ; a bank in the sea ; a rock or ridge under shallow water.

Shift , the linen worn by the women under the rest of their

- cloaths; a smock; an expedient; a last recourse; a fraud; a trick; an evasion; to change; to alter; to put on fresh linen; to put off.
- Shoot*, to discharge from a bow or gun; to strike with *shot*; to germinate, to grow; to protuberate, to get out; to give a quick pain.
- Shrub*, a woody plant less than a tree; a bush; a small tree; spirits, acid and sugar mixed together.
- Slough*, a deep miry place; a hole full of dirt; the cast skin of a snake or viper; the part that separates from a foul sore; the lodge of a wild boar.
- Smelt*, the name of a small sea fish; to melt ore in order to extricate the metal; time and participle past of to *smell*.
- Smoke*, the sooty exhalation from any thing burning; to emit steam; to suffer; to smell out; to find out; to sneer; to ridicule.
- Snub*, a knot in wood; a jagg, a snag; to check; to reprimand; to nip; to sob.
- Snuff*, that part of the candle that appears rather above the flame; powder taken by the nose; resentment by tossing up the nose.
- Sole*, the bottom of the foot; the bottom of a shoe; the name of a delicate sea fish; the lower side of a gun port (a sea term); alone, single; unmarried.
- Sow*, a female pig; the female of a boar; an oblong lump of lead or other metal in its first state from the ore; the name of an insect, the millipede; to scatter in the ground; to scatter seed; to spread; to propagate; to tack together with silk or thread, the same as to *sew*.
- Spike*, an ear of corn; the seedy flower of a plant like corn; the name of a plant, a species of lavender; a long rod of iron or wood sharpened.
- Spit*, an instrument to roast meat with; to thrust through; to eject from the mouth.

Spring, the vernal quarter of the year; an elastic body; metal tempered to elasticity; a fountain, a source; a rise; a beginning.

Squall, a sudden gust of wind; a sudden scream.

Stable, a house for beasts, for horses, &c. strong, fixed; steady, constant; durable.

Stale, old beer, sour beer; old, long kept; altered by time; used till of little worth.

Steep, rising or descending with great inclination; of difficult ascent; to soak, to dip, to imbrue, to infuse.

Steer, a young bullock; to guide in a passage; to direct a ship.

Stem, a stalk; a twig; a family, a race, a generation; the prow, the forepart of a ship.

Sterling, English money, current coin; a standard rate; genuine; an abutment of stone and timber to preserve the pier of a bridge.

Stern, the hinder part of a ship or of any thing else; the tail of a wolf or a greyhound; severe of countenance; hard; afflictive; harsh, cruel.

Stick, a small long piece of wood; a staff to walk with; to fasten to; to adhere; to scruple; to stab; to fix on a point.

Still, an alembic, a vessel for distillation; silent, quiet; calm; motionless; till now; till this time; nevertheless; always.

Stitch, a sharp sudden pain in the side; to sew, to work with a needle; to join, to unite; to mend.

Stock, the trunk of a plant; a race, a lineage, a family; a cravat, a neckcloth; the capital store; a fund established by government; the remainder of a pack of cards after the deal.

Stone, a mineral not ductile or malleable; a gem; a jewel; a concretion in the bladder or kidneys; a weight of four-

teen pounds ; the case which contains the seeds of some fruit.

Stop, a pause, a stand ; a point in writing ; a prohibition ; the instrument by which the sounds in music are regulated ; a failure ; a cessation of payment in trade.

Straight, a narrow path ; a frith ; distress, difficulty ; narrow, close, confined ; directly ; in a direct line.

Strain, a style or manner of speaking ; a sound ; a song ; a turn ; to purify by filtration by passing through a cloth or sieve ; to squeeze in an embrace ; to sprain ; to force, to constrain.

Stroke, a blow, a knock ; a sudden disease ; a touch of the pencil ; to rub gently with the flat of the hand ; to smooth.

Sue, a woman's name contracted from *Susanna* ; to prosecute at law ; to gain by legal procedure ; to beg, to intreat ; to petition ; to court.

Swallow, the name of a well known bird ; to take down the throat ; to absorb ; to devour ; to destroy.

Tear, the drop that falls from the eye ; any moisture trickling in drops ; to rend, to pull in pieces ; to wound ; to break by violence.

Tender, an offer, a proposal for acceptance ; soft, sensible ; easily pained ; compassionate, amorous.

Tense, a variation of the verb to distinguish the circumstance of time ; stretched, stiff, tight, not lax.

Term, a limit, a boundary ; a limited or set time ; a name ; a word, an expression ; a condition, a stipulation.

Thrum, the ends of weavers' threads ; any coarse yarn ; to grate, to play unskilfully on an instrument of music.

Tiff, liquor ; drink ; a small quantity of liquor ; a pet ; a quarrel ; a fit of peevishness.

Till, the money box in a shop, in a desk or counter ; the shelf of a printer's press ; to the time mentioned ; to the degree that ; to cultivate ; to plough and sow.

Tilt, a covering of cloth or canvas for waggons or boats ; a military game with lances on horseback ; a thrust, a push.

Tire, a rank, a row, a tier ; a row of guns on board a ship ; a head-dress ; furniture ; apparatus ; an iron for a wheel ; to fatigue, to make weary, to harass.

Toast, the object mentioned when the health is drunk ; to dry, roast or scorch at the fire.

Toll, a seizure ; a tribute or custom paid for passage ; the miller's fee for grinding corn ; the sound of a bell with solemn pauses as at a burial.

Train, a series, a consecution ; a process ; a method ; the part of a garment that falls behind and hangs on the ground ; the tail of a bird ; a retinue, a number of followers ; the line of powder reaching to the mine to blow it up ; to draw, to entice ; to bring up ; to breed, to educate.

Trepan, an instrument used by surgeons for trepanning ; a snare, a stratagem ; a deceit.

Trunk, the body of a tree ; the body of any thing erect ; a small chest ; a chest for cloaths ; the proboscis of an elephant or other animal ; a long tube ; to cut off ; to truncate ; to lop ; to maim.

Truss, a bandage by which ruptures are restrained ; a bundle of hay of fifty - six pounds weight ; one of the ropes fastened to the parels of the yard ; to prepare a fowl for the spit ; to snatch up a bird of prey.

Tuck, that part of the ship where the planks are connected ; a long narrow sword ; a kind of fishing net ; to draw up ; to crush together ; to fold up ; to contract.

Vault, a cellar, a cave ; a repository for the dead ; an arch ; to leap, to jump ; to play the tumbler.

Verge, a rod ; something in the form of a rod ; the brink, the edge ; the utmost border ; the precincts of a court.

Warp, the threads which cross the woof in any thing wo-

ven ; to turn from the true direction ; to lose a proper course.

Watch, the forbearance of sleep ; guard ; close attention ; a small time-piece for the pocket.

Water, one of the four elements ; the lustre of a diamond ; to long, to have a great desire.

Well, a spring, a fountain, a source ; a deep narrow pit ; the cavity in which the stair-case is placed ; having health ; not sick ; properly, not amiss.

Whisk, a kind of brush made of twigs ; a small besom ; a covering or dress for the neck ; a child's tippet.

Whist, a well known game at cards requiring great attention ; silent, still.

A LIST

OF

BRITISH PARONYMOUS WORDS.

Although the Words we are going to exhibit resemble each other, a delicate ear will find a nice distinction in them when pronounced or recited on the Stage, at the Bar, and in both Houses of Parliament.

Accidence, a book teaching the rudiments of a language, and
Accidents, chances, unforeseen events.

Ail, to be in pain, to suffer, to be troubled, to afflict, and

Ale, a liquid made by infusing malt and hops ; strong beer.

Air, one of the elements, and

Heir, one who inherits by law; a successor.

All, the whole number or quantity; every one, and

Awl, a sharp instrument to make holes with.

Allowed, admitted, permitted, granted, authorized, and

Aloud, with a strong voice, loudly, with much noise.

Altar, a place raised above the ground where sacrifices are offered, and

Alter, to change, to form, to vary.

An, the indefinite article set before nouns in the singular number, and

Ann, a woman's name.

Ant, an emet, a pismire, a small provident insect, and

Aunt, a father's or mother's sister.

Aray, or *array*, order of battle, rank, and

Array, to dress, to deck, to adorn.

Ascent, a rising ground, an eminence, a steep place, and

Assent, consent, agreement.

Auger, a carpenter's tool to bore holes with, and

Augur, a soothsayer, a diviner by signs of the flight of birds.

Ax, a tool.

Acts, actions or deeds.

Bail, surety given for another's appearance, and

Bale, goods packed up for carriage; misery, calamity.

Bald, without hair; unadorned, inelegant, deprived of dignity, and

Bawl'd, cry'd out with vehemence, spoken loud.

Ball, any thing of a round form, an entertainment of dancing, and

Bawl, to cry out with vehemence, to talk loud.

Barbary, a tract of Africa along the Mediterranean, and

Barberry, the fruit of the barberry-tree.

Baron, a title, and

Barren, unfruitful.

Bare, naked, unadorned, poor, and

Bear, a savage animal; an unpolished man; the name of two constellations; to carry.

Base or *bass*, in music, grave, deep; the foundation, the pedestal of a statue, and

Base, mean, low; illiberal; not sterling in metals.

Bait, a snare, a lure.

Bate, to diminish, to lessen the price.

Baize, a coarse kind of knappy cloth, and

Bays, an honorary crown or garland.

Beach, a shore.

Beech, a tree.

Beer, liquor made of malt and hops, and

Bier, a frame of wood to carry the dead to the grave on.

Bee, an insect.

Be, the verb; to exist.

Bean, a well known kind of pulse, and

Been, the participle past of the verb *to be*.

Beat, to strike, to deal blows; to conquer; to throb, to be in agitation, and

Beet, the name of a garden plant, beet-root; beet-raddish.

Berry, a small fruit of several kinds, and

Bury, to put into the grave; to hide, to place one thing within another.

Bile, a thick bitter liquor in the gall-bladder; a painful swelling, and

Boil, to be agitated with heat as water on the fire.

Blew, the past time of the verb *to blow*, and

Blue, sky-colour; azure, one of the seven original colours.

Blight, the mildew, a disease in plants; any thing nipping, and

Blite, a plant, a flower.

Border, a boundary on the edge, and

Boarder, one who boards at another's house.

Board, a sawed piece of timber; a table round which a council is held; the deck of a ship; eating and drinking, and

Bored, the time and participle passed of *to bore*.

Boar, the male swine, and

Boor, a country-fellow, a clown, a rude unpolite man, and

Bore, to make a hole, to pierce.

Borne, carried, and

Bourn, a limit.

Bold, daring, impudent, licentious, stout, and

Bowl'd, the time and participle past of *to bowl*.

Bolt, the bar of a door; an arrow, and

Boult, to sift, to separate the parts of any thing with a sieve.

Bough, an arm or a branch of a tree, and

Bow, to bend, to stoop, to incline the body in token of respect; to depress.

Boy, a male child, a lad, a youth; a forward young fellow, and

Buoy, a piece of cork or wood floating on the water to discover where an anchor lies, or to mark shoals, sunk rocks, etc.

Beau, a man dressed quite in the fashion; a coxcomb; a fop, and

Bow, an instrument to shoot arrows with; a knot made with a ribbon.

Brake, a thicket of brambles; an instrument for dressing flax; a kneading trough, and

Break, to part with violence; to tame; to drain to obedience; to fall out; to become bankrupt.

Bread, food made with ground corn; the support of life, and

Bred, time and participle past of the verb *to breed*.

Breaches, openings; gaps made in walls in war-time, and
Breeches, the garment worn by men.

Borough, a town or village that has the privilege to send a member to Parliament; a corporation, and

Burrow, a hole made in the ground by rabbits; likewise a corporate town.

Braid, a knot, and

Brayed, did *bray*, the verb.

Breadth, the measure from side to side, and

Breath, air drawn in and discharged by the lungs.

Brews, the third pers. sing. of the pres. tense of the verb *to brew*, and

To bruise, to hurt with blows, to crush, to mangle; to beat into coarse powder.

Bridal, marriage, and

Bridle, a curb.

But, except, only, though, than, just, nevertheless, even, however, and

Butt, a vessel containing 126 gallons; a mark; an object of ridicule; a stroke given in fencing.

By the by, in the mean time, and

Buy, to purchase; to manage by money; to pay a price for.

By, at, near, beside; out of the common way; a *by road*, &c.

Cain, Adam's first son; Abel's brother, and

Cane, a reed, a walking stick; a lance; the plant that yields sugar; a measure.

Calais, a sea port town in Picardy (now department *de la Manche*) and

Chalice, a cup or bowl standing on one foot; the *communion-cup*.

Calendar, a register of the year, an almanac, and

Calender, a hot press ; a machine to smooth linen in ; an insect.

Call, to name ; to invite ; to summon ; an employment, an avocation ; an instrument to invite birds with, and

Caul, the hinder part of a woman's cap ; the net-work of a wig ; the integument inclosing the guts ; the omentum.

Can, a sign of the potential mode, and

Cann, or *can*, a cup, a vessel made of wood in the form of a cask.

Cannon, a piece of ordnance, a great gun for battery, and

Canon, a rule, a law ; the book of holy scripture ; a dignitary.

Canvas, a coarse stiff cloth, unbleached, made of hemp or flax ; the sail of a ship, and

To canvass, to sift, to examine, to debate, to controvert ; to solicit votes ; to sue for honours.

Capital, subst. a principal sum ; a large letter ; upper part of a column ; a chief city : adject. chief, fine ; criminal in the highest degree, deserving death, and

Capitol, a castle of ancient Rome with a temple dedicated to Jupiter in which the Senate used to assemble.

Carrat, a weight, and

Carrot, a garden root.

Cart, a carriage with two wheels, used chiefly in husbandry ; the carriage on which criminals are carried to execution, and

Chart, a kind of map, a delineation of the coast of a country.

Ceil, to make a ceiling, and

Seal, to seal a letter with, and

Seel, to close the eyes of the dead.

Cell, a small hollow place ; a cave ; a close place in a prison, and in convents ; the hollow part of the capsule in which the seed is lodged, and

Sell, to vend, to alienate; to part with for a price.

Cellar, a place under ground where stores or liquors are kept, and

Seller, one who sells, a vender.

Censer, the vessel or pan in which incense is burnt, and

Censor, one who censures the conduct of others; an officer among the Romans who had the power of correcting manners.

Cent, a hundred, and

Scent, a smell, and

Sent, did send, the verb.

Cession, the act of giving way, a retreat, a resignation, and

Session, the sitting of the justices to preserve peace; an assembly of magistrates, judges or senators; the space of their sitting without intermission or recess.

Chagrin, vexation, and

Shagreen, a rough fish skin.

Chair, a moveable seat with four legs and a back; a vehicle drawn by one horse; a sedan; a seat of justice, and

Chare, work done by the day, a job; a kind of fish.

Choler, the bile, the gall; anger, rage, and

Collar, a ring put round the neck; the harness round the neck of a horse; the ensign of the order of knighthood; preserved flesh rolled up together, as beef, and brawn.

Choir, a set of singers, and

Quire, 24 sheets of paper.

Ceiling, the inner roof, the upper part of a room, and

Sealing, fastening with a seal, ratifying, closing; part. pres. of *to seal*.

Chronical, relating to time, of long continuance, and

Chronicle, a register of events in order of time, a history; one of the two historical books in the Bible.

Cion, a sprout, the shoot of a plant; the shoot engrafted

on the stock; the valve that covers the orifice of the wind-pipe, the uvula, and

Sion or *Zion*, the name of a hill in Jerusalem; the church.

Cite, to summon, and

Sight, a view, a shew; knowledge, and

Site, a situation, a place.

Cause, what produces an effect; a reason, motive, party, source, and

Caws, the third pers. sing. of the present of the indicative of the verb to *caw*, to make a noise as a rook or crow.

Climb, to ascend, to get up on any thing by laying hold with the hands and feet, and

Clime, a climate, one of the spaces on the surface of the earth measured from the equator to the polar circles; a region; the air.

Close, to shut up, to lay together, to join; to end, to conclude, and

Cloaths, *clothes*, or *clothing*, garments, dress.

Coat, the upper garment; the lower part of a woman's dress; the dress of a boy; the hair or fur of a beast; the field on which arms are depicted, and

Cot, or *cote*, a cottage, a small house, a hut; a pen for sheep; a man who busies himself about woman's affairs.

Coarse, rough, base, gross, rude, inelegant; of an inferior kind; large in the thread or grain, and

Course, a race, a career, a progress; the ground on which the racers run; the track of a ship; the name of a sail; the natural bent; the manner of life; mere form; an order of dishes on a table.

Corse, a dead body.

Colation, the act of straining, and

Collation, a repast.

Complement, perfection; the full number; a complete set; an ornamental part, and

Compliment, a congratulation ; an act or expression of civility ; flattery.

Concert, a musical entertainment, a symphony ; a mutual agreement, and

Consort, a companion, a partner ; a husband or wife.

Cousin, any one collaterally related more remotely than brothers or sisters ; a title given by the King to one of the nobility, and

Cozen, to cheat, to trick, to defraud, to impose on.

Council, an assembly for consultation ; the body of the privy counsellors ; a meeting of divines to deliberate on religion, and

Counsel, to give advice, to advise and *counsel*, an advocate, or counsellor.

Cruise, or to *cruise*, to rove over the sea in search of plunder or an enemy, and

Cruse, or *cruise*, a small vessel, a cup.

Crews, ships companies, and mobs.

Courier, a messenger sent in haste ; an express ; a runner, and

Currier, one who dresses leather, one who prepares tanned leather for the shoemaker.

Currant, or *Corinth*, a small tree and its fruit, a dry'd grape from Corinth, and

Current, a running stream ; a progressive motion of the sea ; as an adjunct. circulating, common, general, fashionable.

Cymbal, a drum, and

Symbol a sign, or representation.

Creek, an irregularity in a winding coast ; a small port, a bay, a cove ; a nook, and

Creak, to make a harsh disagreeable protracted noise, and

Crick, a pain in the neck.

Crewel, a kind of worsted yarn ; yarn twisted and wound on a ball, and

Cruel, inhuman, hard-hearted, savage, fierce, bloody, destructive.

Dane, a native of Denmark, and

Deign, to grant, to permit, to allow, to vouchsafe; to think worthy.

Dam, the female of beast that has young; a mother in a droll style; a bank or mole to confine water, and

Damn, to doom to eternal torments; to condemn, to explode, to cry down.

Day, the time between the rising and setting of the sun, the time from midnight; light, sunshine; life; an age; the work of a day; the victory, and

Dey, the title of a moorish Prince on the coast of Barbary.

Dear, valued, beloved; costly, scarce; sad, grievous, and

Deer, a numerous species of animals hunted for venison.

Dew, a thin cold vapor, or moisture on the ground, and

Due, a right, a claim, a just title, custom, tribute; as an *adject.* owing, owed, fit, proper, exact, and

Do, to act any thing, to practise, to perform, to execute, to cause, to exert, to transact; to deal, to finish; to behave, to succeed; to cease to have concern with.

Die, to expire, to lose life, to perish; to faint, to fail, to languish, to sink, to vanish, to wither; as a substant. colour, stain; a small cube marked on its faces with spots or numbers from one to six, and

Dye, to colour, to tinge, to stain.

Dire, dreadful, terrible, dismal, mournful, horrible, and

Dyer or *dier*, who is employed in the art of dying.

Descent, a going down, and

Dissent, a disagreement.

Disease, a distemper, a malady, sickness, uneasiness, and

Disseize, to dispossess, to deprive of right or property.

Doe, the female of the deer kind, the female of the rabbit or hare, and

Dough, the unbaked paste of bread or pies; kneaded flour.

Done, particip. past of the verb *to do*, and

Dun, a clamorous troublesome debtor; a brown and black gloomy colour.

Dredge, a kind of net; oats and barley mixed together, and

Drudge, to labour in mean offices; to labour without much profit or honour; a slave.

Dome, an arched roof, and

Doom, a sentence or punishment.

Earing, shooting out in ears of corn; the act of gathering them; tilling; the corner of a rope in a sail, and

Ear-ring, an ornament for the ear.

Ear, a member of the body, and

Year, a period of time.

Fain, glad, merry, cheerful, desirous; forced, obliged, compelled, and

Fane, a temple; a weathercock, and

Feign, to invent, to make a shew of, to dissemble.

Fair, beautiful, handsome, delicate in complexion, pleasing to the eye; clear, pure, void of clouds; favourable; open, direct; mild, civil; commodious, easy; equal, just, upright — as a subst. a fine woman, the female sex: an annual stated meeting for traffic, a free market, and

Fare, the price of a passage by land or water; a customary duty; provisions; food prepared for the table.

File, a thread, a line upon which papers are hung; a catalogue, a roll; a line of soldiers; an instrument to smooth iron or brass, and

Foil, the leaf used in gilding; something of another colour to raise the lustre of a jewel or precious stone; a blunt sword used in fencing.

Fir, the tree of which deal-boards are made, and

Fur, the soft hair of beasts; a kind of sediment sticking to a vessel.

Flea, a small red insect remarkable for its agility in leaping, and

Flee, to avoid, to run from danger, to run for shelter.

Flew, time past of the verb *to fly*; the large chops of a deep mouthed hound; a small sort of fishing net, and

Flue, a small chimney to convey smoke or heat; soft down or fur.

Flour, the fine part of ground corn; meal, and

Flower, that part of the plant which produces the seed; the blossom of a plant; the most excellent or valuable part of any thing.

Forth, forward, onward; on to the end; out of, and

Fourth, the ordinal of four, next after the third; an interval in music.

Foul, dirty, filthy, impure; unlawful, unjust; wicked; gross; cloudy; inclement, and

Fowl, a bird, a feathered animal.

Frays, broils, combats, duels, quarrels; defects, and

Fraize, a pancake with bacon; to barricade with pikes.

Gaul, a Frenchman; the ancient name of France, and

Gall, the bile; an animal juice remarkable for its bitterness; rancor, malignity; anger, bitterness of mind; *to gall*, to hurt by fretting the skin; to fret, to vex, to harass, to injure.

Gilt, time and participle past of the verb *to gild*, and

Guilt, a crime, an offence; consciousness of having done wrong.

Gild, to wash over with gold, and

Guild, a society, a corporation, a fraternity.

Glair, or *glaire*, the white of an egg, and

Glare, to shine, to dazzle the eye; to look with a piercing eye; to affect finery.

Grate, a partition made with bars set near each other; a range of bars within which the fire is laid; *to grate*, to wear away, to rub off; to make a harsh unpleasing noise, and

Great, large, important, weighty; chief, principal; illustrious, eminent, noble, magnanimous; swelling; proud.

Grater, a kind of coarse file; an instrument by which soft bodies are rubbed to powder, and

Greater, the comparative of *great*.

Grease, the soft part of fat; the oily or unctuous part of animals; a disease incident to horses, and

Greece, the country inhabited by the ancient Greeks.

Groan, breath expired with noise and difficulty; a hoarse dead mournful sound, and

Grown, participle past of the verb *to grow*.

Guest, a visitor, and

Guess'd, did *guess*.

Hail, the drops of rain that are frozen in falling — *Hail!* as an interjection, health be to you!

Hale, healthy, sound, well complexioned; as a substantive, a trammel, a net — *to hale*, to drag by force, to pull violently.

Hart, a he deer of the larger kind; the roe-buck, and

Heart, the muscle which propells the blood through the whole course of its circulation; the seat of love and tenderness; courage, spirit; retention of mind; secret thoughts; conscience.

Hay, dried grass, and

Hey! a word of joy.

Hare, a small quadruped, remarkable for fecundity, swiftness and timidity; a constellation in the southern hemisphere, and

Hair, one of the common coverings of the body; the course or grain of any thing.

Heard, time and partic. past of the verb *to hear*, and
Herd, a number of beasts together; a drove of cattle; the
 keeper of them — *to herd*, to associate.

Hear, to perceive by the ear; to attend, to listen; to permit to speak; to give audience; to have an account of, and

Here, in this place; in the present state; in one place or another.

Hew, to cut, to hack, to chop, to fell; to form with labour, and

Hue, a colour, a dye; an alarm, a clamour, a legal pursuit, and
Hugh, a man's name.

Him, the oblique case of the pronoun *he*; the man, the man spoken of before, the male. and

Hymn, an encomiastic song; a divine song, a song of praise and adoration, and

Hym, a species of fierce dog.

Hire, the reward paid for the temporary use of any thing; the wages paid for service — *to hire*, to engage to service for wages, to engage oneself for pay, and

Higher, the comparative of *high*.

Hoarse, having a rough voice from a cold, and

Horse, an animal.

Hoar, white, white with frost; gray with age, and

Whore, a woman of ill fame, a prostitute; an adulteress.

Hole, a narrow long cavity, a perforation; a hollow place; the cell of an animal; a cave; a shift; a subterfuge, and

Whole, all, containing all, total; uninjured, unimpaired; solid; well, not sick; safe and sound; perfect.

Hoop, the circle of wood with which casks are bound; the whalebone that extends a lady's petticoat; any thing circular, and

Whoop, to shout, to make an outcry; to insult with shouts.

Hour, a portion of time, and

Our, the pronoun belonging to *us*.

I, the pronoun personal myself, and

Eye, the organ of vision; sight; notice, attention; a small shade of colours; a noose; the bud of a plant; the power of perception — *to eye*, to watch, to keep in view, to observe; to appear, to shew; to bear an appearance.

Idle, lazy, or without work, and

Idol, an image for worship.

I'll, I will, sign of the future, and

Ile, a walk or alley in a church, or public building; an ear of corn, the beard on the ears of corn; the cavity from the chest to the thigh-bones, and

Isle, an island, a country surrounded by water.

In, a preposition, within, within the compass of; in close connection with, and

Inn, a house of entertainment for travellers; a house where students are taught and boarded — *to inn*, to put up at an *inn*; to get *in*, to house, to put under cover.

Kill, to deprive of life, to put to death, to murder; to destroy animals for food, and

Kiln, a stove, a fabric for admitting heat to dry or burn any thing.

Knave, a petty rascal, a dishonest fellow; a scoundrel, a card with a soldier depicted on it, and

Nave, that part of a wheel in which the axle turns; the middle part of a church.

Knight, a man advanced to a certain degree in the military service; the rank of a gentleman next to the baronet's; a champion; a man decorated with the order of knighthood; the representative of a county in Parliament, and

Night, the time of darkness; the time in which the sun is below the horizon; gloominess; death.

Know, to perceive with certainty, to distinguish; to be

informed of; to converse with another sex; to examine; to take cognizance of, and

No, the word of refusal or denial; a negative; not, not indeed; none, not any; the name of a place in the Bible.

Knap, to bite, and

Nap, a short sleep.

Knew, past time of the verb to *know*, and

New, lately made, fresh; novel, modern; repaired; uncommon.

Known, participle past of the verb to *know*, and

None, a pronoun and an adjective, not one, not any; one of the canonical hours in the roman church.

Knows, 3d pers. sing. of the pres. of the indic. of the verb to *know*, and

Nose, a prominence in the middle of the face, the organ of smelling; scent, sagacity; the end of any thing; to *nose*, to face, to oppose; to bluster, to look big.

Knit, to make stockings, and

Nit, the egg of a louse.

Knot, , to tye a knot, and

Not, a partial denial.

Lacks, wanting, and

Lax, loose.

Lade, to load, to freight, to burden; to heave out, to throw out — as a substant. the mouth of a river, and

Laid, time and participle past of the verb to *lay*.

Lain, pariciple past of the verb to *lie*, and

Lane, a narrow way between hedges; a narrow street; passage between men standing on either side.

Leak, a breach or hole which lets out water; a fissure or hole which lets in water, and

Leek, a very common pot-herb.

Levee attendance at Court, and

Levy the verb, to raise many troops.

Lease, a contract for lands or tenements; a deed of conveyance; a tenure, and

Lees, dregs, sediment.

Lessen, to make less, to diminish, to degrade, and

Lesson, that part of instruction which is given out at one time by a teacher to a learner; a portion of scripture read in divine service; a precept; a reprimand.

Liar, or *lyar*, one who tells falsehood, destitute of veracity, and

Lyre, a harp, the musical instrument to which poetry is supposed to be sung.

Loan, any thing lent to another, and

Lone, single, solitary.

Limb, a member of the body; an articulated part of an animal, and

Limn, to draw, to paint a likeness.

Lineament, a feature, a distinguishing mark in the form, and

Liniment, an unguent, a balsam, an ointment.

Lead, a sort of heavy metal, and

Led, time and participle past of the verb *to lead*.

Lie, to rest horizontally, to lean upon; to reside; to be in a helpless state; to be exposed; to utter criminal falsehood, to speak contrary to truth — as a substantive, a falsehood, a fiction, and

Lye, water impregnated with the salt of ashes.

Lore, learning, skill, and

Lower, the adverb, lower down: the comp. of *low*.

Lo! an exclamation, a note of attention, of surprise, corresponding to look! see! behold! and

Low, near the surface; descended to an inferior station; depressed; abject; mean, dishonorable, reduced, poor; uttered with a weak voice, incapable of being heard at a distance.

Made, time and participle past of the verb *to make*, and

Maid, a maiden, a virgin, an unmarried woman; a woman servant; a culinary utensil; a young thornback, a species of fish of the skate-kind.

Main, chief, principal, leading; strong, forcible, vast — as a substantive, the sum, the whole; the ocean; the continent; violence, force; a hand at dice, and

Mane, the hair which hangs down on the neck of a horse or other beasts.

Mail, a coat of steel network worn for defence; a spot on the feathers of a bird; a bag, a postman's bundle, and

Male, belonging to the sex that begets young.

Mall, a wooden hammer; a walk where they formerly played with malls and balls, as in Pall Mall, a street in London, and

Maul, to beat, to bruise, to hurt in a coarse butcherly manner.

Manner, a form, a method; a custom; a habit; a sort, a kind; a turn, a cast, and

Manor, a Lordship; the right of holding a court; the right a Lord has over his tenants.

Martin, a large kind of weasel; a swallow, and

Martin, a man's name.

Mean, a medium, a middle state, an interval; a measure, an instrument — as an adjective, void of dignity, low born, ungenerous, base, contemptible, and

Mien, the air, the look, the manner; the behaviour.

Meat, flesh to be eaten; food, and

Meet, to come face to face; to join another in the same place; to close one with another, to light on, to find, to assemble together — as an adjective, fit, proper, and

Mete, to measure; to reduce to a proper measure.

Metal, a hard compact body malleable and capable of fusion, and

Mettle, courage, spirit, sprightliness.

- Mews*, an inclosure; the king's stables in London, and
Muse, one of the Nine; to study; to ponder; to reflect.
Marshal, to range, or put in array, and
Martial, warlike in appearance.
Medal, an ancient coin, and
Meddle, to interpose, to interfere.
Might, power, strength, force — a sign of the potential
mode from *may*, and
Mite, a small insect, a weevil; a small particle; any thing
proverbially small.
Mighty, powerful, great, and
Mity, from *mites* found in rotten cheese.
Miner, a digger in mines, and
Minor, under age.
Moan, lamentation, grief expressed in sound, and
Mown, participle past of the verb to *mow*.
Moat, a canal or ditch running round a castle or a house for
its defence, and
Mote, a small particle of matter; an assembly, a court of
judicature.
More, greater in number, greater in degree, the compara-
tive of much, and
Mower, one that cuts down with a scythe; a cow.
Mortar, a strong vessel in which any thing is pounded with
a pestle; a short wide piece of ordnance out of which
bombs are thrown; a lamp, and
Morter, a cement made of lime and sand mixed with water.
Naval, relating to ships, and
Navel, a part of the body.
Naught, bad, corrupt, worthless, and
Nought, nothing.
Nay, a denial, a refusal; no; not only so but more, and
Neigh, to utter the voice as a horse or mare.
News, a fresh account of any thing; something new, and

Noose, a kind of running knot; a knot the more it is drawn the faster it grows.

Oar, a long pole with a broad end by which vessels are moved in the water, and

O'er, a contraction of the preposition *over*, and

Ore, metal unrefined; metal in a mineral state.

One, single, denoted by a unit; any, some, different; in opposition to another, and

Won, time and participle past of the verb to *win*.

Our, pron. possessive pertaining or belonging to us, and

Hour, the twenty-fourth part of a natural day; the space of sixty minutes.

Palate, the instrument of taste; the roof of the mouth.

Pallat, one of the nuts that plays on the crown wheel of a watch.

Pallet, a small bed, a mean kind of bed; a measure containing about three ounces, and

Pallette, a board on which painters distribute their colours.

Pale, a narrow piece of wood; an inclosure, a district; the middle part of an escutcheon -- as an adjective, wan, wanting a fresh colour; faint, dim, and

Pail, a wooden vessel to carry milk or water open at the top.

Pall, a cloak or mantle of state; the mantle of an archbishop; the covering thrown over the dead at a funeral; as a verb, to cloak, to invest; to make insipid, to weaken, to cloy, and

Paul, a man's name.

Pain, a penalty, a punishment; a sensation of uneasiness; the throws of child-birth; labor, toil; uneasiness of mind, and

Pane, a square of glass or wainscot; a piece mixed with others in variegated works.

Peal, a succession of loud sounds, as of bells, canon, thunder, and

Peel, the rind of fruit, the outside; the instrument with which the bread is put in and drawn out of the oven; the instrument with which printers hang up their sheets to dry; a broad thin board to carry pastry—as a verb, to take off the rind; to rob, to plunder.

Piece, a portion of any thing, as bread, and

Peace, tranquillity in families and nations.

Pear, the name of a well known fruit-tree, the fruit, and

Pare, to cut off the extremities; to cut off by little and little, to diminish, and

Pair, two things of a sort; man and wife; a couple.

Peer, an equal, one of the same rank; a companion, a fellow; a nobleman, one enobled—as a verb, to come in sight, to peep, and

Pier, a column; the space between two windows in a room; the column that supports the arch of a bridge.

Peter, a man's name, and

Petre, nitre, saltpetre.

Pilot, one who steers a ship, and

Pilate, a roman governor in Judea.

Place, a particular portion of space; a seat; a mansion; a rank, an order, an office; a public employment; a passage in a book; a fortification, a fortified town, and

Plaice, the name of a flat fish.

Plain, a level ground, an open flat country; the field of battle; a square of a different colour, in heraldry—as an adjective, smooth, simple, void of ornament; artless, honest, roughly sincere, and

Plane, an instrument to make the surface of wood smooth.

Plate, a thin broad piece of metal; a kind of armour; wrought silver; a small shallow vessel on which meat is eaten at dinner; the principal prize at horse-races; and

Plait, a fold, a double in a garment.

Pleas, allegations, forms of pleading, and

Please, to delight, to humour, to satisfy, to content.

Plough, the instrument with which furrows are cut in the ground for sowing; a kind of plane; an instrument used in carpentry, and

Plow or *Plough*, to turn up the ground.

Plum, a kind of fruit, and

Plumb, a leaden weight; to sound perpendicularly.

Pole, a long stick, and

Poll, another word for the head; an election-register; to lop the tops of trees.

Pore, a small hole; a small spiracle or passage; to look with intensesness; to examine with great attention, and

Pour, to empty out of one vessel into another; to emit, to let out; to stream, to flow; to rush with tumult; to rain very hard.

Pray, to intreat; to supplicate, to implore, to ask, and

Prey, ravage, depredation, a booty; the food gotten by carnivorous animals.

Praise, fame, honour, renown; commendation, a tribute of gratitude; an act of worship, and

Prays, third pers. of the pres. of the indicat. of the verb *to pray*.

Preys, third person of the verb; what preys on conscience.

Principal, a chief, the head of a college; the capital or sum of money out at interest, and

Principle, a constituent part, an element; a fundamental truth; a tenet, an original cause; a settled opinion.

Profit, gain, advantage, improvement, pecuniary advantage, and

Prophet, one who foretells future events; one divinely inspired; a divine teacher.

Pull, to draw, and

Pool, a standing water.

Quean, a slut, a drab; a worthless woman; a woman of ill fame, and

Queen, the wife of a king; a woman who is sovereign of a kingdom; a card on which the queen is depicted; one of the moveable pieces at chess.

Rain, the drops that fall from the clouds, and

Reign, sovereignty, royal authority; the time of the king's government; a kingdom; a dominion, and

Rein, that part of the bridle which extends from the head of the horse to the hand of the rider; an instrument of government.

Raze, to destroy; to bring a city to the ground, and

Raise, to lift, to build up; to elevate, to exalt; to excite; to stir up; to call into view; to bring from the dead; to collect, to levy, and

Rays, sun-beams, beams of light.

Red, the colour of blood; that primary colour which is composed of the least refrangible rays, and

Read, time and participle past of the verb *to read*.

Reddish, tending to redness, and

Radish, the name of a plant, the root of which is used as a sallad.

Read, to peruse any thing written; to learn by observation; to know, and

Reed, a plant with a hollow knotted stalk growing in wet grounds; a small pipe; a musical instrument; an arrow; the participle past of the verb *to ree*, to riddle, to sift.

Rest, cessation from bodily labour, cessation of motion; quiet, peace; sleep, repose; a support on which any thing leans; the stillness of death; repose in the grave; blessedness of the heavenly state, and

Wrest, to twist by violence; to extort by force; to distort; to writhe.

Rhyme, an harmonical succession of sound; the correspondence of a syllable to that of another; poetry, a poem, and

Rime, the hoar frost; a kind of fog generally attended with frost; a chink, a hole.

Ring, a circle, an orbicular line; a circle of gold or metal worn for ornament; a number of persons; the sounds of bells or of any sonorous body; as a verb, to strike bells, to sound; to encircle; to fit with rings, and

Wring, to twist; to turn round with violence; to squeeze, to press; to extort; to harass; to writhe; to persecute with extortion.

Rite, a solemn act of religion; an external observance, and

Right, the opposite to wrong; justice, equity; property, power, privilege; as an adject. true, becoming, just; straight, direct; perpendicular; including 90 degrees; opposite to left; happy, convenient, and

Wright, a workman, an artificer; a carpenter, and

Write, to express by means of letters, to tell by letters; to engrave; to impress; to send letters.

Rye, a coarse kind of bread corn; a town in Sussex, and

Wry, crooked, distorted; distressed.

Road, a path, a way; a large public way, a highway; a tract of the sea where ships may anchor; an incursion; a journey, and

Rode, past time of the verb *to ride*, and

Row'd, time and participle past of the verb *to row*.

Roe, a kind of deer; the spawn of a fish; the milt, and

Row, a rank, a file; a number of persons or things ranged in a line; as a verb, to impel a vessel in the water by oars.

Rood, the fourth part of an acre; a pole or a perch; the cross, and

Rude, rough, savage, uncivil; violent, tempestuous; uneven, shapeless; artless, inelegant.

Rheum, a thin watery matter oozing through the glands, especially about the mouth, and

Room, space, extent of space; a place unoccupied; an apartment in a house; a chamber

Rote, words uttered by mere memory, and

Wrote, time past of the verb *to write*.

Rough, rugged, uneven on the surface; indelicate, coarse; severe; ungrateful to the ear; unpolished; stormy; terrible, dreadful, and

Ruff, a puckered ornament worn about the neck, an unpolished state; a bird; a river fish; as a verb, to strike at the prey in falconry; to trump a card in playing.

Sail, the expanded sheet which catches the wind and moves the vessel; a ship; ships collectively, and

Sale, the act of selling; a vent, a market; an auction; a price; a kind of wicker-basket.

Scilly, a cluster of islands near the Land's End, in Cornwall, and

Silly, foolish, trifling; harmless, innocent; weak, helpless.

Scene, the stage, the theatre; the hangings of the stage; part of the play, and

Seen, the participle past of the verb *to see*.

Seas, collection of waters, and

Sees, the third pers. sing. of the pres. tense of the indicative of the verb *to see*, and

Seize, or *to sease*, to grasp, to lay hold on; to take possession by law; to join the ends of two ropes by winding a cord round them.

Sea, the ocean; a collection of water; a lake; an inundation, and

See, the seat and diocess of a bishop; the *holy see*; the imperative of the verb *to see*; behold!

To sear, to cauterize, to burn with an iron, and

Seer, a prophet, one who sees future events.

Scent, the power of smelling; the object of smell; an odour; the chase followed by the smell, and

Sent, time and participle past of the verb *to send*.

Seignor, a lord; a lord of the manor or fee; the Grand Seignor, and,

Senior, one older than another; an aged person.

Sight, the sense of seeing, perception of the eye; the eye; open view; notice; knowledge; a show; any thing to guide the eye, and

Cite, to summon, to answer in court; to enjoin; to quote, and

Site, a situation, a local position.

Sloe, the fruit of the blackthorn; a wild plum, and

Slow, tardy in moving; late; dull, inactive; dull of apprehension.

So, in such a manner; to such a degree; thus; on this condition; in comparison; therefore; as a substantive, a measure of grain; a large tub with two ears to be carried by two persons, and

Sow, to scatter seed on the ground in order to grow; to spread; to propagate; to impregnate with seed, and

Sew, to join by threads drawn by a needle.

Some, indeterminate in number or quantity; more or less; uncertain, and

Sum, the whole of any thing, the total; a quantity of money; an abridgment.

Son, a male child, the correlative of father or mother, and

Sun, the luminary that makes the day; the sunshine; any thing remarkably splendid.

Soar, to fly aloft; to rise high; to mount; to tower with the mind, and

Sore, a tender place, a place excoriated, an ulcer; a buck of the fourth year; as an adjective, tender to touch, painful, violent with pain.

Stair, one step of a staircase; a flight of stairs, and

Stare, a fixed look; the look of wonder or impudence.

Starling, the name of a bird that may be taught to whistle and to articulate, and

Sterling, english money, current coin; a standard rate; an abutment of stone and timber to cut the water and preserve the pier of a bridge; as an adjective, genuine, having passed the test.

Steal, to take by theft, clandestinely, without right; to withdraw without notice by private means, and

Steel, iron purified and hardened; a weapon; armour, chalybeate medicines; hardness, firmness.

Stile, a set of steps or rails to pass from one inclosure into another; an upright piece which goes from the bottom to the top in a piece of wainscot, and

Style, a pointed instrument formerly used in writing on wax-tablets; a manner of writing; computation of time; the pin of a dial; the pistil; the female organ of generation in plants; a peculiar manner of proceeding in a court.

Straight, right, having no curve, in a direct line, and

Strait, a narrow path; a frith; distress, difficulty; as an adjective, narrow, close, confined; strict; difficult; closely connected.

Succour, aid, assistance, help in difficulties, and

Sucker, any thing that draws by suction; the embolus of a pump; a pipe; a young twig shooting from the stock.

Subtile, thin, fine, piercing, acute; refined; cunning, artful, sly, deceitful, and

Suttle, neat; the remaining after an allowance for tare; the neat weight of commodities.

Tacks, small nails, and

Tax, an impost, a tribute; a charge, a censure.

Tail, that which terminates an animal behind; the hinder part of any thing; the refuse; the end; a limited estate; an entail, and

Tale, a story, a narrative; a fable; an oral relation; a number reckoned, a reckoning.

Tare, the weight of a cask or other package; the name of a weed growing among corn, and

Tear, to pull in pieces, to rend; to wound with a short point drawn along; to break by violence, to shatter; to take away by sudden violence; to fume, to rave.

Team, a number of horses or oxen drawing at the same carriage or plough; a number passing in a line; the jurisdiction of the lord of the manor over the bondmen, and

Teem, to bring young, to be pregnant; to bring forth, to produce.

Threw, past time of the verb *to throw*, and

Through, from one side to the other; from end to end; by transmission; by means of.

Their, a possessive pronoun belonging to those who have been spoken of before, and

There, in that place, in opposition to this place; at that time; in that place with some degree of emphasis.

Throne, the seat of a king; a royal seat; the seat of a bishop, and

Thrown, participle past of the verb *to throw*.

Thyme, the name of a fragrant plant, and

Time, the measure of duration; a season; an interval; a considerable space; an age; the hour of child-birth; a musical measure.

To, unto, at, towards; in company with; in comparison

of, in order to ; the sign of the infinitive mode , and
Too , over and above ; to a degree more than enough ; likewise , also , and

Two , the number one and one ; two persons ; two things.

Toe , one of the divided extremities of the feet , and

Tow , flax of hemp reduced to filaments ; a kind of rope or chain used in hauling ; as a verb , to draw by a rope through the water.

Told , time and participle past of the verb *to tell* , and

Toll'd , time and participle past of the verb *to toll*.

Tray , a shallow vessel in which meat or fish is carried , and

Trey , a three at cards.

Vale , a valley, a dale ; a low ground ; a kind of trough through which the water runs from the pump , and

Veil , a cover to conceal the face ; a disguise.

Vain , empty , shadowy , fruitless , ineffectual ; shewy ; idle ; unimportant ; false , deceitful ; proud , meanly proud ; *in vain* , to no purpose , without effect , and

Vane , a kind of weather-cock ; a thin plate made to turn on a pin to see which way the wind blows ; a wing with which the air is beaten ; a *van* , and

Vein , one of the vessels by which the blood is conveyed from the capillary arteries to the heart ; a hollow ; a cavity ; a course of metal in the mine ; humour , temper , a current , a streak ; a continued production.

Undo , to loose any thing fastened , to unravel ; to reduce to a former state ; to ruin ; to bring to destruction , and

Undue , not right , not lawful ; not agreeable to duty.

Wade , to walk through water ; to pass without swimming ; to pass with difficulty , and

Weigh'd , time and participle past of the verb *to weigh*.

Wait , to stay for , to expect ; to attend , to accompany ; to look watchfully ; to lay in ambush , and

Weight, quantity determined by the balance; a ponderous substance; gravity; pressure; burden; importance, power, influence, efficacy.

Ware, something to be sold; commodities; a town in Hertfordshire, 21 miles from London; as an adjective; wary, cautious, provided against; as a verb, to take care of, and

Wear, to waste with use or time, to consume gradually; to use as cloaths; to carry appendant to the body; to bring a ship to a different tack, and

Were, the time past and the conditional of the verb *to be*.

Waist, the smallest part of the body; the part just below the ribs; the middle deck of a ship, and

Waste, to diminish, to destroy, to desolate; to squander, to spend; to wear out, to consume.

Way, the road, a road made for passengers; a length of journey, a course, a direction of motion; a passage; a method, a mode, and

Weigh; to examine by weight; to pay or take by weight; to raise; to take up the anchor; to press, to lie heavy, and

Wey, way or weigh, a measure different in different places.

Weak, feeble, infirm; soft pliant; low of sound; wanting spirit; not well supported, and

Week, the space of seven days.

Wood, a large and thick plantation of trees; the subsistence of trees; timber; the produce of trees for fire, and

Would, a sign of the potential mode, and the past and conditional time of *will*.

Yew, or eugh, a tree remarkable for the toughness of its wood, and

You, pronoun personal, and

Ewe, a female sheep.

End of the British paronymous words.

INDEX

TO THE

BRITISH SYNONYMY.

A.

To abandon , forsake , relinquish , give up , desert , quit , leave,	5
Abasement, depression, dereliction, being brought low,	7
To abet, encourage , push forward , support , maintain,	8
To abhor, to loath , to detest , to hate,	<i>ibid.</i>
Abject, mean , despicable , worthless , vile , destitute,	9
Ability, capacity, power,	<i>ibid.</i>
Acquirements , acquisitions , attainments,	10
Active , assiduous , sedulous , diligent , industrious,	11
Acuteness , sharpness , quickness , keenness,	13
Advice , counsel , deliberation,	14
Affability, condescension , courtesy, graciousness,	15
Affection , passion, tenderness, fondness, love,	<i>ibid.</i>
Affliction , lamentation , sadness , sorrow, misery ; grief , concern , compunction , contrition , distress,	17
Amiable , lovely, charming , fascinating,	18
Amicable , amical , friendly,	19
Antipathy, aversion , disgust,	20
Authority and power,	21
Awful , reverential , solemn,	22
Azure , sapphire , blue,	23

B.

Base; low, sordid; paltry, sorry, poor,	23
Beautiful, handsome, graceful, elegant, pleasing, pretty, fine,	25
Beauty, grace, expression; carriage, elegance and symmetry,	28
Blaze and flame,	30
Bliss, happiness, felicity,	32
Blockhead, dolt, dupe, gull,	33
To boast, to brag, to vaunt, to puff,	<i>ibid.</i>
Bold, saucy, audacious, impudent,	35
Book, volume, work,	36
Branch, arm of a tree, bough,	38
To brandish, to flourish weapons about,	40
Bravery, valour, fearlessness, fortitude, intrepidity and courage,	<i>ibid.</i>
Brood, clutch, progeny of feathered animals,	45
Brook, rivulet, stream, river,	46
To hustle, to be busy, to be employed or stirring, to be notable,	47

C.

Calm, serene, tranquil, peaceful, quiet, still,	48
Candour, purity of mind, openness, ingenuity, sincerity, <i>ibid.</i>	
Choleric, passionate, irascible, indignant, angry, wrathful, violent, hasty, testy, peevish, fretful,	50
Clear, pellucid, transparent,	52
Clever, dextrous, skilful,	53
Close, secret, private,	54
<i>Close</i> , covetous, avaricious, stingy; parcimonious, near, niggardly, penurious,	55
Cold, chill, bleak,	56
Commerce, trade, traffic, business,	57

Crime, sin and vice; criminal, sinful and vicious,	58
Cross, unlucky, vexatious, perverse,	60
To cross, to thwart, to obstruct; to embarrass, to hinder,	<i>ib.</i>
To crush, to overwhelm, to ruin,	61
To cry, to weep,	62
Cynical, snappish, snarling, taunting, sarcastic,	64
Curious, inquisitive, addicted to inquiry,	65

D.

Danger, peril, risk, hazard,	67
To defy, to challenge,	68
To degenerate, to lapse from a better to a worse state, to grow wild or base, to pejorate,	69
To derogate, to lessen the value of, to disparage,	70
Despondency, hopelessness, despair,	72
Discourse, talk, chat, conference, and conversation,	73
Dissolute, loose, unrestrained, riotous,	75
Distemper, malady, disease, disorder, indisposition,	76
Droll, comical, grotesque,	77
To drop, to fall, to tumble, to sink suddenly,	80
Drowsy, sleepy, inclined to slumber,	81
Drunkenness, intoxication, ebriety,	83
Ductile, flexible, soft, yielding, pliable, malleable,	85
Dull, stupid, heavy,	86
Dumb, silent, mute,	87
Durability and duration,	88
Dusky, cloudy, obscure,	89

E.

Eagerness, earnestness, vehemence, avidity, ardour in pursuit,	91
Egregious, eminent, remarkable, distinguished,	91

Elaborate, well-wrought, highly finished,	92
To elect, to select, to choose,	93
To endure, to bear, to support, to sustain, to undergo,	<i>ibid.</i>
Enemy, opponent, antagonist, adversary, foe,	94
Entertainment, amusement, diversion, recreation, pas- time,	96
Envy, emulation, rivalry,	97
Esteem, veneration, regard, value,	98
To excuse, to extenuate, to apologize,	99
To extend, to stretch, to amplify, to dilate,	100
To extol, to praise, to commend, to celebrate,	101
Exuberant, redundant, superfluous,	102
Eye and sight,	<i>ibid.</i>

F.

Fable, fiction apologue, allegory,	103
Fame, renown, reputation, celebrity, notoriety,	106
Familiar, intimate, of easy intercourse,	109
Fancy, imagination,	110
Farewell! adieu!	112
Fat, fleshy, plump, well-fed,	113
Fault, error, offence, defect, mistake,	114
Feeling, sensibility,	115
Flattery, obsequiousness, adulation,	116
Flock, herd, drove,	118
Fluency, smoothness, volubility,	119
Forgiveness, pardon, remission of offences,	121

G.

Gay, lively, pleasant, facetious, cheerful, blithe,	122
Good nature, good temper, and good humour,	124
Goodness, righteousness, moral rectitude, virtue,	125

H.

Habit, custom,	126
Happy, lucky, fortunate, successful, prosperous,	127
Healthy, wholesome,	129
Heroism, magnanimity, gallantry, firmness,	130
Hill, mountain, rock,	132
To hire, and to let,	134
Honesty, justice, integrity, fair-dealing, uprightness, and equity,	<i>ibid.</i>
Honour, delicacy of conduct, refinement upon virtue, scrupulosity of behaviour, niceness, reputation,	135
Hound, greyhound, harier, terrier,	138
Hunting, coursing, shooting, setting,	140
Hurry and haste,	142

I.

Idiotism, folly, simplicity, fatuity,	143
Idle, indolent, slothful, inactive, lazy,	146
Inexorable, and inflexible,	148
Innocence, and simplicity,	<i>ibid.</i>
Insignificant, trifling, futile, light, nugatory, unimportant,	
Insolent, arrogant, supercilious, purse-proud,	151
Invention, ingenuity, originality, genius,	<i>ibid.</i>

J.

A joke, a jest,	154
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K.

Kalendar, Almanac, register of time,	157
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N

L.

To lacerate, to tear, to rend, to break, to separate with violence, to divide forcibly, to split,	158
Languages, tongues, speech, idiom, dialect,	160
Large, big, bulky, great,	163
Lavish, profuse, prodigal,	165
Lay, song, ballad; poetical or musical complaint,	166
Levity, inconstancy, unsteadiness,	168
Levity, airiness, gaiety, hilarity, good spirits,	<i>ibid.</i>
To like, to choose with preference, to approve, to be pleased with,	170
To linger, to protract,	171
Loud, noisy, clamorous, turbulent, stormy, vehement, blustering,	172
Lowly, modest, meek, bashful, humble,	174
Lucrative, gainful, profitable,	175
Ludicrous, comical, laughable, humorous, droll,	176
Luxury, sensuality, voluptuousness, debauch,	179

M.

Madness, insanity, lunacy, frenzy, mental derangement, disordered spirits, distraction,	186
Main, ocean, sea,	188
Malapert, saucy, impertinent,	190
Malice, maliciousness, malignity,	192
Marriage, wedding, nuptials,	194
Maturity and ripeness,	195
Maze, labyrinth, perplexity,	196
Melody, harmony, music,	198
Mistake, error, misconception,	203
Money, cash, coin, assets, ready money, chink, corianders,	<i>ibid.</i>

N.

Narration, account, recital,	208
Necromancy, divination, enchantment,	209
Nimbly, quickly, speedily, swiftly, fast,	211
Notorious, apparent, evident,	213
Now, at present, this instant,	<i>ibid.</i>
Noxious, mischievous, pernicious, hurtful, baneful,	214
Noysome, offensive, disgusting,	215
Nugatory, thin, slight, flimsy, futile,	216
To nullify, to annul, to disannul, to make null, and void,	<i>ibid.</i>
Numb, torpid, motionless,	218

O.

Obstinate, pertinacious, fixed, resolute, steady, persevering, constant,	<i>ibid.</i>
To obstruct, to thwart, to hinder, to retard,	220
Occasion and opportunity,	221
Officious, forward to render undesired services, importu- nately kind, troublesome,	222
Oratory, eloquence, rhetoric,	224
Ornament, embellishment, decoration,	226
To overreach, to cheat, to defraud, to deceive, to trick,	228

P.

Pace, step, gait, march, walk,	231
Pair, couple, brace,	232
Particular, peculiar, singular,	233
Parts, powers, accomplishments, mental qualities, talents, genius, faculties of mind,	234

Philanthropy, charity, beneficence, generosity, benevolence, kindness, friendship,	235
Poet, writer, author,	237
Preface, prelude, poem, prologue, exordium,	239
Prevalent, prevailing,	241
To prevaricate, to cavil, to evade giving answers, to shuffle,	242
To prevent, to hinder,	244
Principal, chief, most considerable or essential,	246
To puzzle, perplex, confound, embarrass, to bewilder, entangle, or ensnare,	247

Q.

Quack, mountebank, empiric, charlatan,	248
To quake, to tremble, to shudder, to shake or shiver as with fear or cold,	249
Querulous, uneasy, troublesome, irrationally complaining,	251
Quibble, pun, conundrum, play of words,	253
Quite, clean, completely, perfectly, roundly,	255

R.

Rash, hasty, violent, precipitate,	256
To have rather, to prefer, to like better,	258
To ratify, to confirm, to settle,	<i>ibid.</i>
Ready, prompt,	259
Reason, understanding, judgment, sagacity,	260
Reply, rejoinder, answer and response,	264
Resentment, displeasure, indignation,	265
Reverse, contrary, exergue.	266
Ridicule, raillery, derision, banter,	268
Rural, and rustic,	270

S.

To saunter, to loiter, to linger, to delay, to be sluggish, dilatory, and tedious,	271
Silly, ignorant, senseless,	273
To slip, to slide,	277
Slope, declivity,	280
Sly, artful, cunning, crafty, insidious, knowing,	281
Sneaking, crouching, servile; meanly obsequious,	283
Soil, earth, ground, land,	285
Source, spring, fountain, well,	287
Style, manner,	288
Sullen, austere, churlish, sour, surly,	290

T.

Tale, story, novel, romance,	292
Tendency, course, drift,	296
Thick, hazy, misty, cloudy,	297
Truth and veracity,	299

U.

Unremembered, forgotten,	309
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V.

Vacant, empty, unfilled, void, thoughtless,	300
Vale, valley, dale, dingle, dell,	301
Variety, diversity, fluctuation, change, mutability, vicissitude,	304
Venal, mercenary, corrupt,	305

To vex, to torment, to plague, to harass,	306
Vigilant, watchful, circumspect,	307
To vindicate, to justify, to support, to maintain,	308
To wait, to expect, to stay,	312

W.

War, and hostility,	314
Warmth and heat,	315
Wavy and undulating,	316
Way, manner, mode, mien,	<i>ibid.</i>
Wayless, pathless, untracked,	318
Wayward, froward, perverse,	320
Wealth, riches, and opulence,	321
Weary, tired, fatigued,	323
Wicked, guilty, corrupt, depraved, flagitious,	325
Wisely, judiciously, discreetly, prudently,	326
Wit, fertility of imagery, powers of combination, vivacity, hilarity, pleasantry, brilliancy in writing or conversa- tion,	328
To wither, to fade, to be blighted, to die,	332
To withhold, to restrain, to keep from action,	333
Wonder, astonishment, and stupor caused by surprise,	334
Wood, forest, grove,	335
Wood and timber,	337
World, earth, globe, universe,	338
Worth, price, intrinsic value,	343
Worthy, estimable,	344
Wrack, wreck, rack,	345
To wrangle, to dispute, to altercate,	347
To wrest, to distort, to pervert,	349

Y.

Yes and ay,
Yearly, annual,

351
352

Homonymous Words,
Paronymous Words,

355
387

N. B. Page 174 read thus:

*Modeste en ma couleur, modeste en mon séjour,
Franche d'ambition, je me cache sous l'herbe:
Mais si sur votre front je puis me voir un jour,
La plus humble des fleurs sera la plus superbe.*

PAR DESMARETS.

FINIS.



1801

1802

1803

1804

1805

Yearly, annual,
Year and ay.

1806

1807

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1830

Repetitious Words,
Repetitious Words,

N. B. Page 174 read thus:

Modeste en son contour, modeste en son séjour,

Franchise d'ambition, je me cache sous l'herbe:

Mais si sur votre front je puis me voir un jour,

Le plus humble des fleurs sera la plus superbe.

THE END

THE END

THE END

THE END

THE END

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THE END

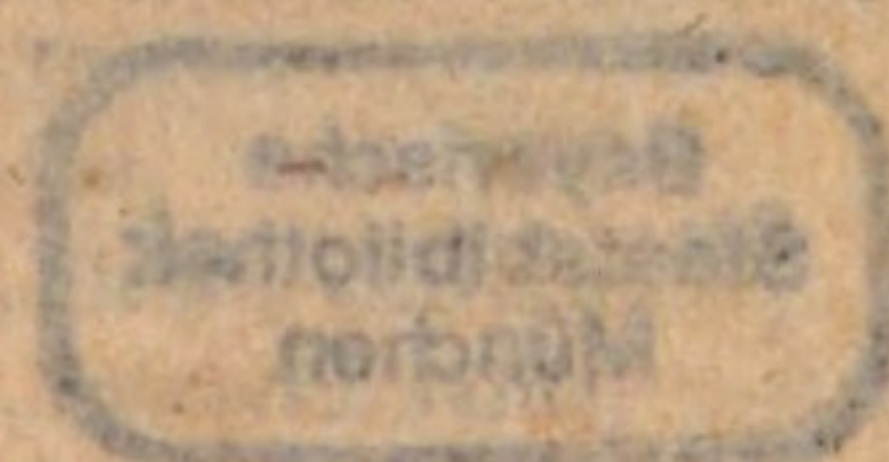
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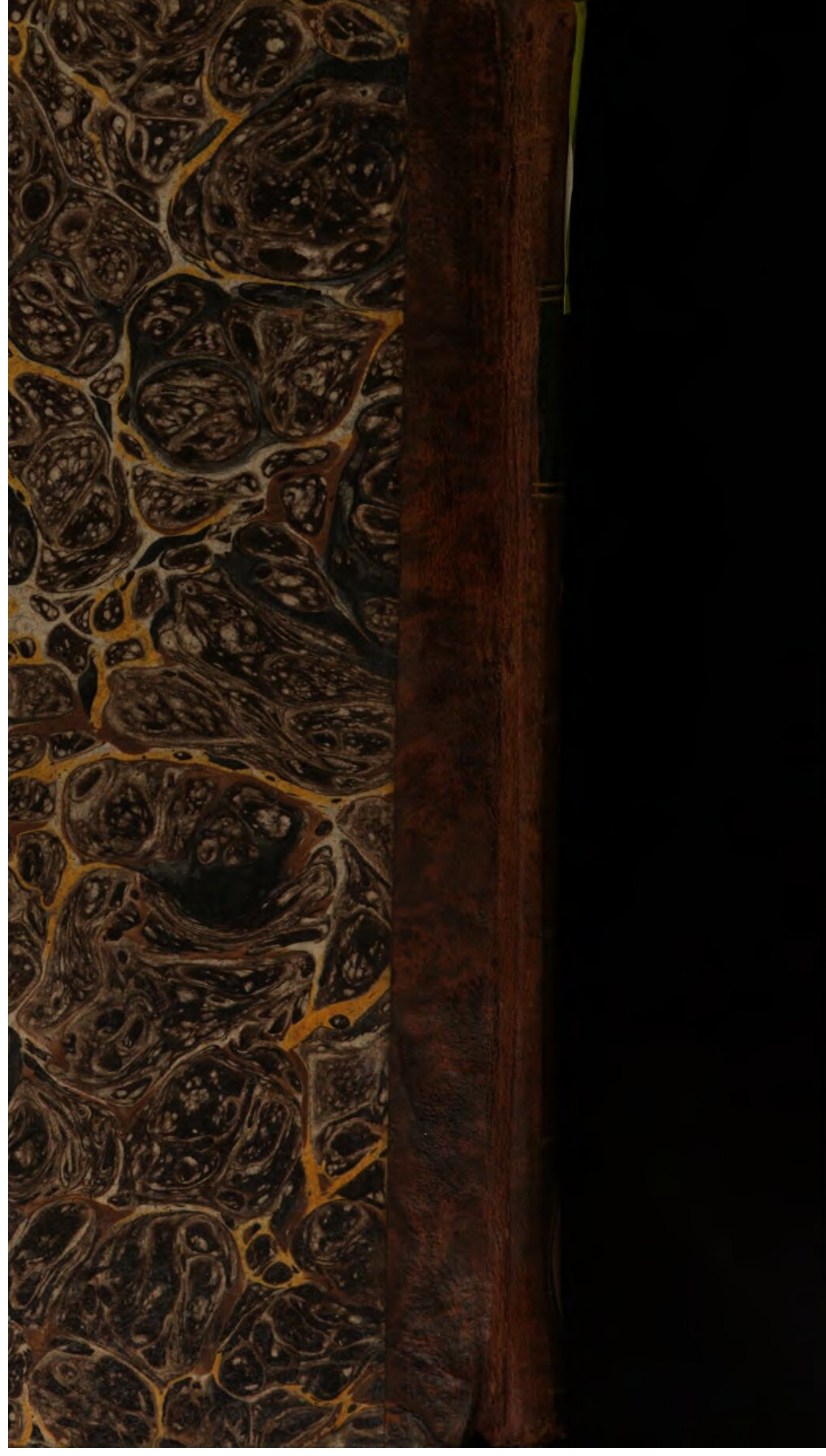
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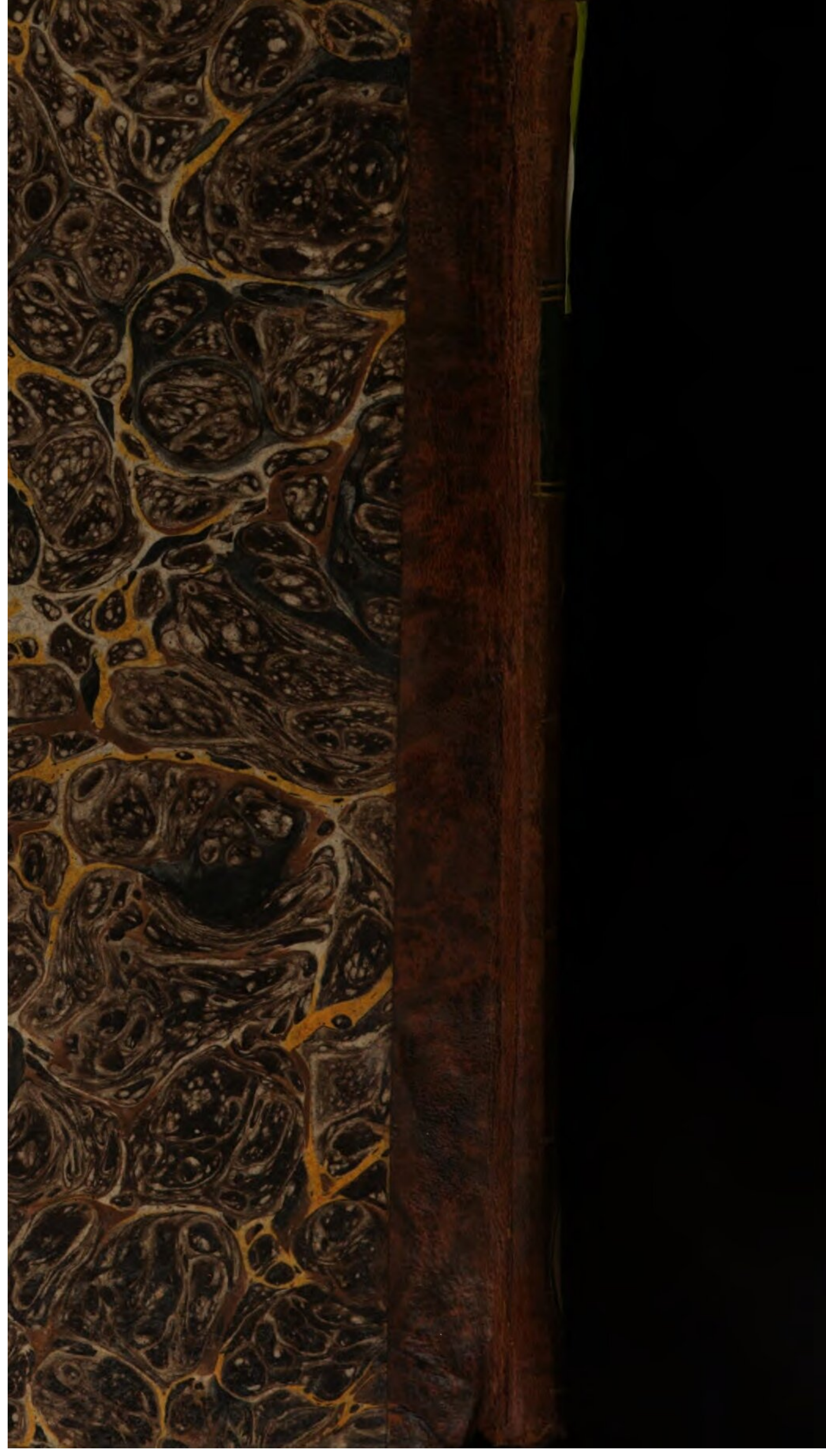
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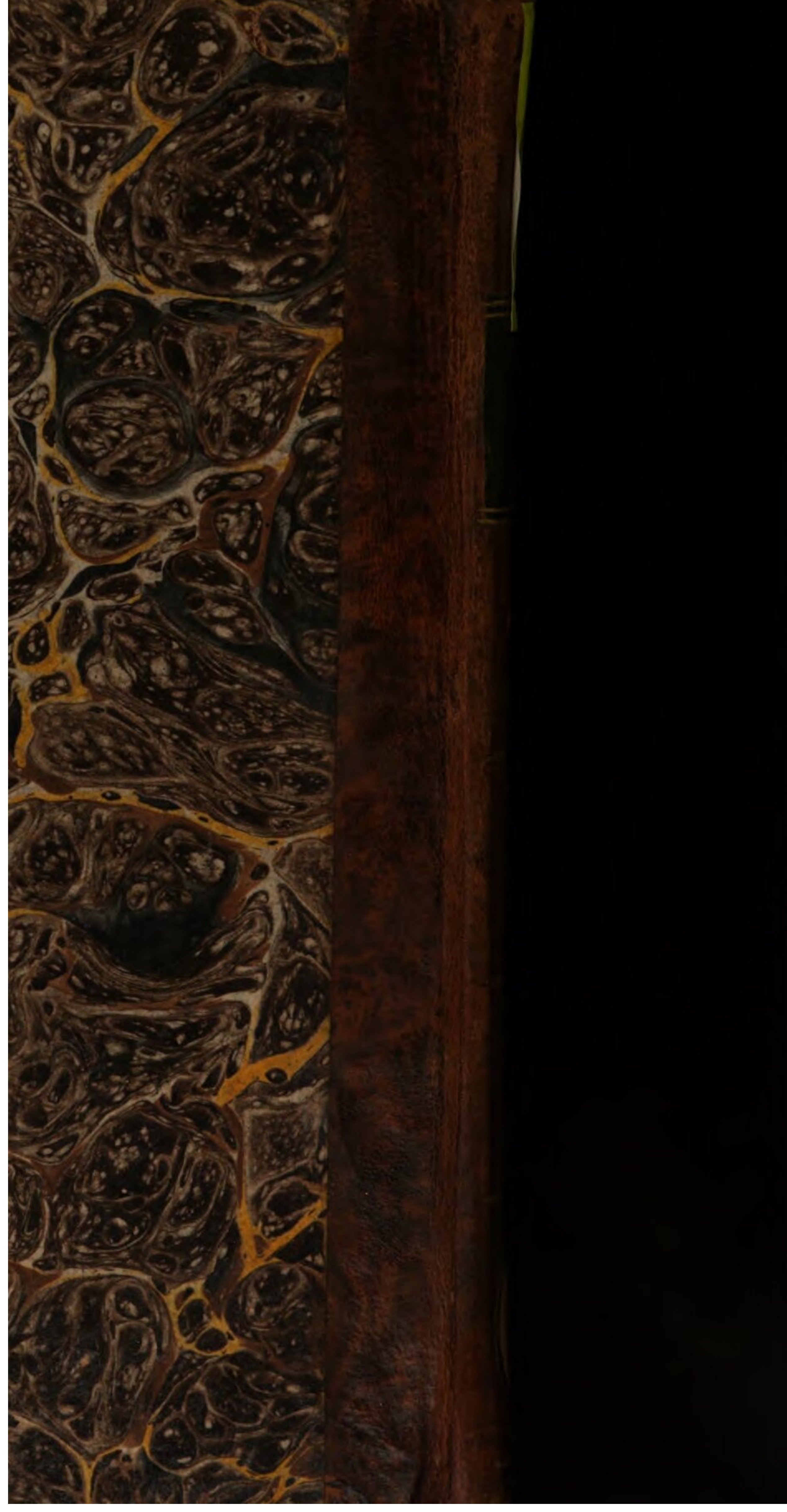
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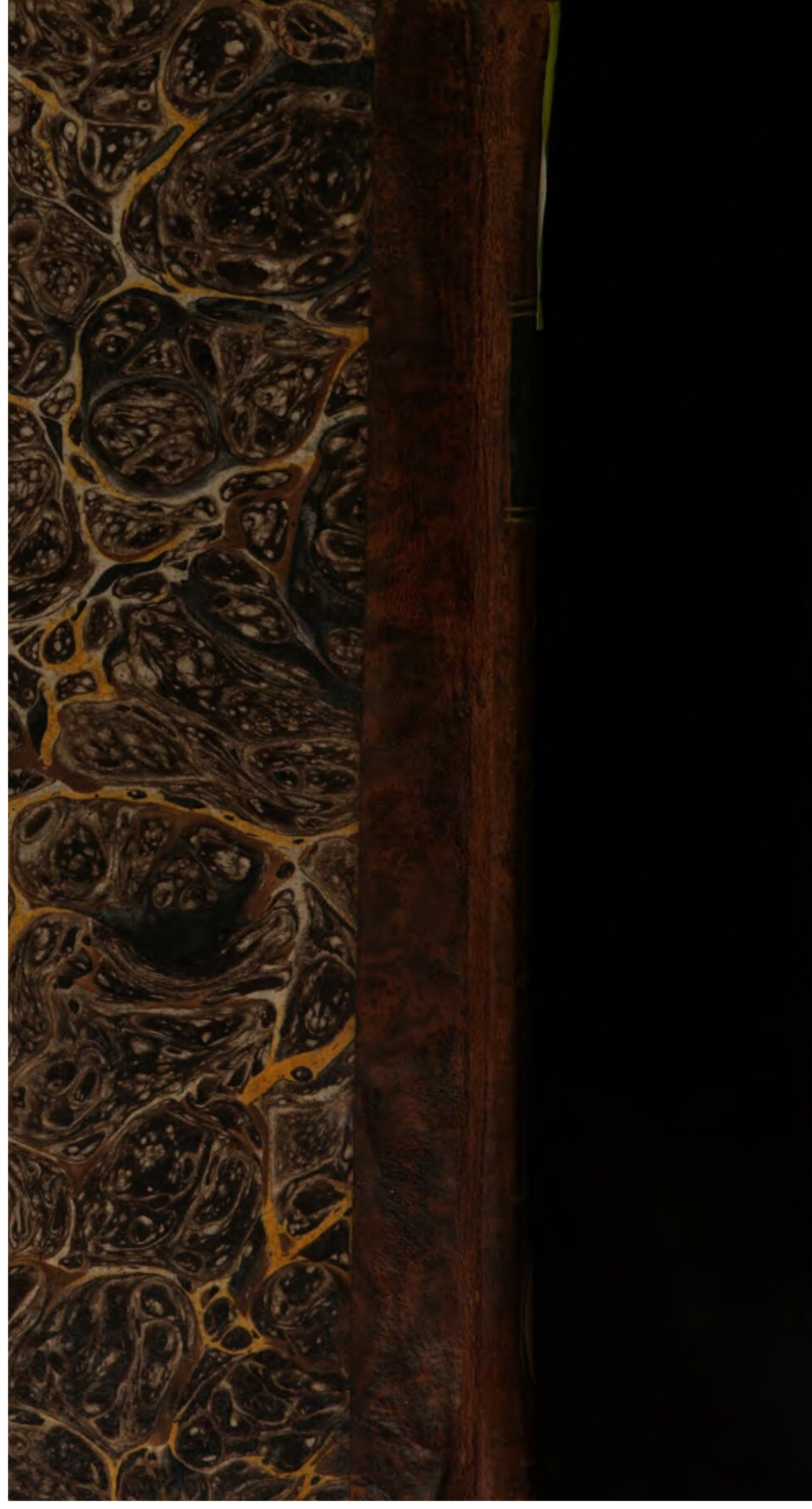
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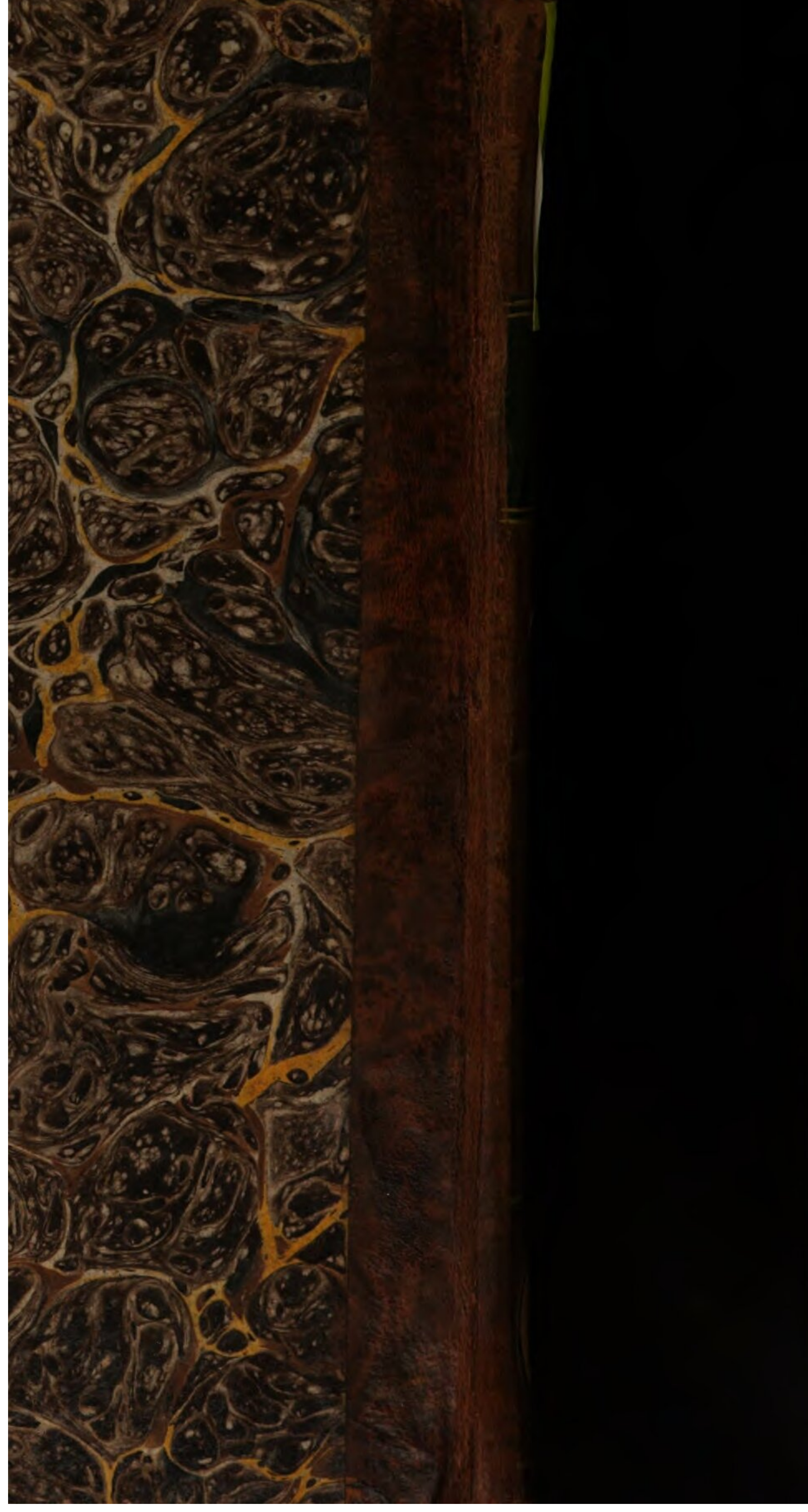


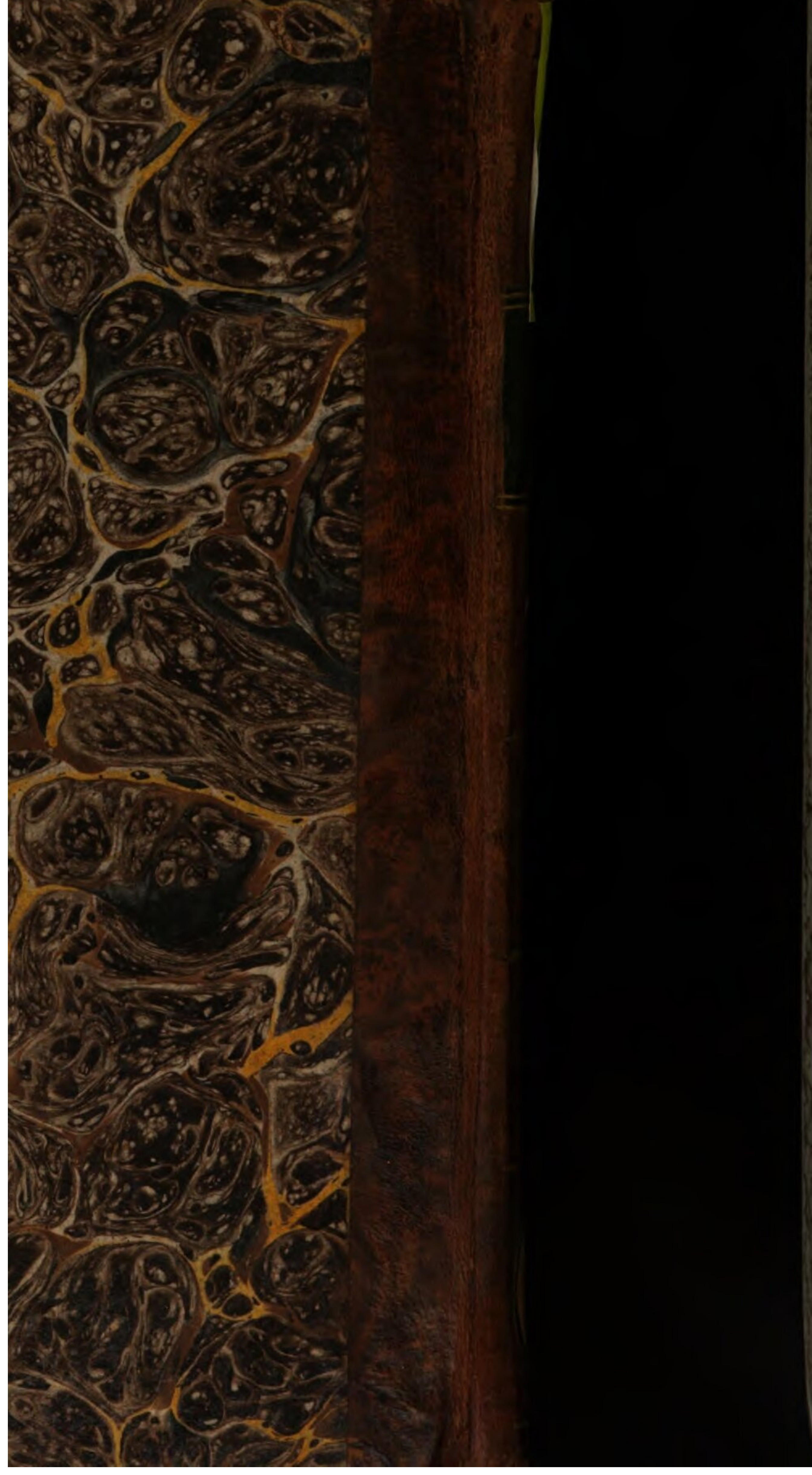


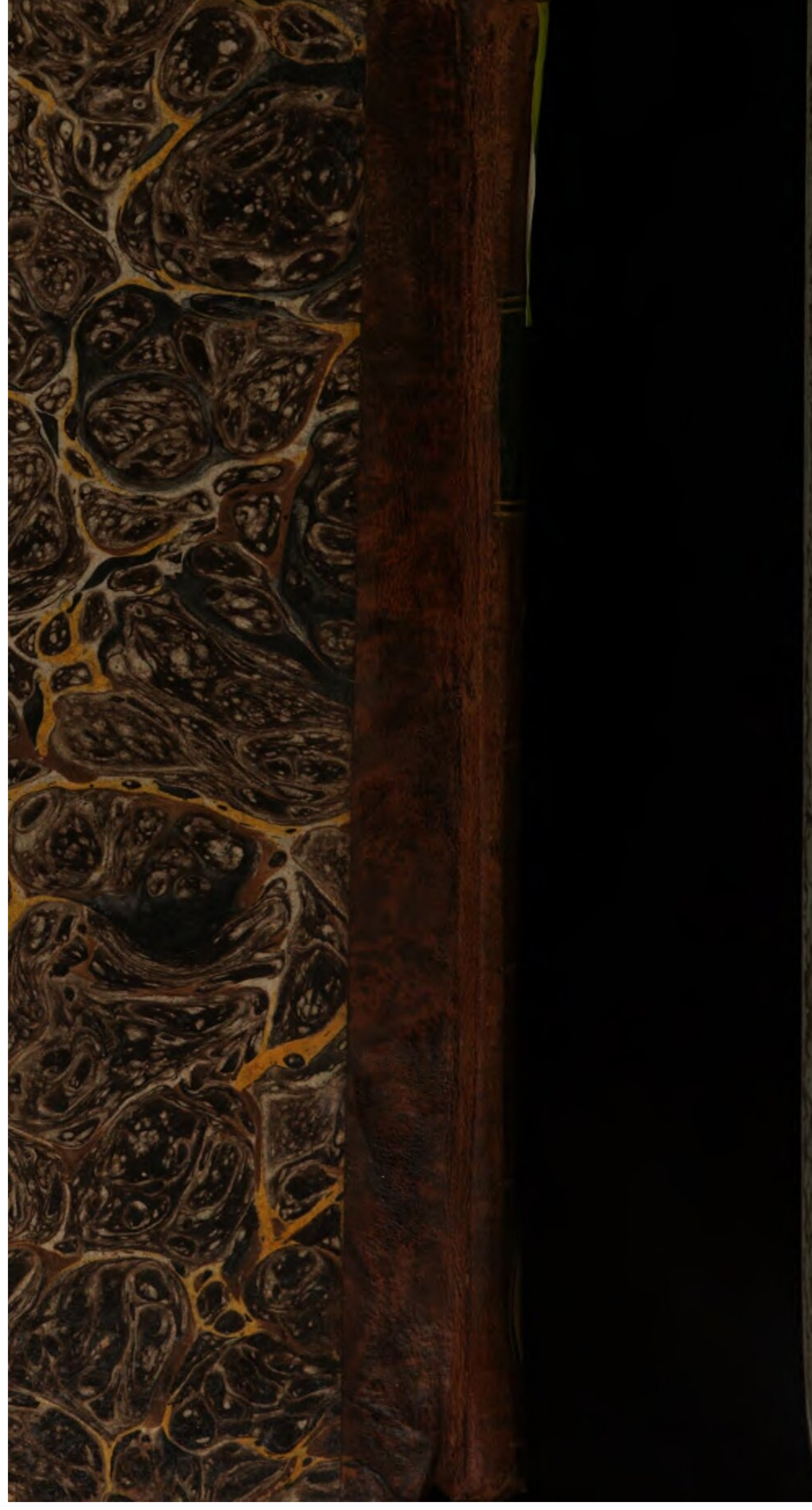












Piozzi, Hester Lynch,

British synonymy

Paris 1804

Bibl.Mont. 264

urn:nbn:de:bvb:12-bsb10711899-9